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ABSTRACT

This report describes the creation of New Horizons, an ArtsConnection comprehensive model for talent identification and development in the arts. New Horizons focuses on how schools can identify and appreciate artistic talents, how teachers can help students use their artistic abilities to improve their school performance, and how economically disadvantaged families can take advantage of educational and cultural resources to help children develop gifts and talents. ArtsConnection provided instructional opportunities for students, teachers, and families, and a support structure to help students overcome some of the obstacles they faced in pursuing their talents. Professional artists in dance, music, and theater; curriculum developers and facilitators; teachers and school specialists; and highly supportive parents collaborated in 10 schools to create a program that demonstrated how the arts can help students to achieve both artistic and academic potential. Research conducted throughout the project showed that artistically talented students reading below grade level demonstrated significant improvement in both classroom performance and standardized test scores when involved in a combination of arts instruction and academic assistance that built on their artistic strengths. The report includes information on talent identification processes, the performing arts curriculum, professional development programs, school partnerships, and research and assessment. (Contains 24 references.) (Author/CR)

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New Horizons

A Jacob Javits Gifted and Talented Students Education Program

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New Horizons

A Jacob Javits
Gifted and Talented
Students Education Program

Report to the United States Department of Education
May 30, 1997

ArtsConnection wishes to acknowledge our collaborating partners who made this project a success.

SCHOOLS

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Doreen Cokley, Principal, PS 282, Brooklyn
Anthony Fasolino, Principal, CES 55, Bronx
Gwendolyn Gardner, Principal, PS 27, Brooklyn
Millicent Goodman, Principal, PS 38, Brooklyn
Gloria Guzman, Principal, PS 150, Queens
Rene LaCorbiniere-Pollard, Principal, PS 50, Manhattan
Lavinia Mancuso, Principal, PS 155, Manhattan

ARTS ORGANIZATIONS

Antioch Baptist Church
Blackberry Productions
Footprints Dance Company
Freestyle Repertory Theatre
One World Arts
Spoke the Hub Dancing

ARTISTS

Dance: Imani Kahn, Freddie Moore, Jessica Nicoll, Judith Samuel, Chigui Santiago, Carolyn Webb
Theater: Michael Durkin, Laura Livingston
Music: Phyllis Bethel, Robin Burdulis, Richard Cummings, Bruce Mack, Branice McKenzie, David Pleasant

Preface

New Horizons is a program of ArtsConnection funded by the United States Department of Education, Jacob Javits Gifted and Talented Students Education Discretionary Grant Program Grant R206A30046. Through New Horizons, ArtsConnection added new program components to the Young Talent Program, which has been serving New York City public school children since 1978. This report describes the methods and impact of the combined Young Talent/New Horizons program on students, teachers, and parents in ten elementary schools. Do not reproduce any part of this document without written permission from ArtsConnection.

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NEW HORIZONS

Introduction

In schools and communities around the country childrens' artistic talents are going unrecognized and undeveloped. Recent cutbacks in school arts programs have jeopardized more than extra-curricular arts activities like the school band, chorus, and spring play. The lack of arts instruction limits students' opportunities to discover their strengths and demonstrate their abilities in the classroom as well. Skills developed through arts instruction -- thinking and problem solving, cooperation and confidence, and disciplined practice habits -- are essential both for success in school and for productive future careers. Schools that lack arts programs and the means to recognize artistic ability neglect important aptitudes that can help students learn and communicate effectively.

Many artistically talented students excel in the academic classroom, but others struggle to find outlets for their artistic abilities. For some, the very energy, creativity, and expressiveness most prized in the arts can cause trouble for them in school. Students whose spatial or kinesthetic intelligence could help them demonstrate, describe, or draw what they know may test poorly in an exclusively written format. Those who easily learn rhythms and shapes, who perceive detail and subtlety, and remember images accurately and easily, may find little chance to exhibit their knowledge in the traditional classroom. It should come as no surprise that teachers are often unaware of their students' outstanding artistic talents. The pressure on teachers to rely on standardized test scores as the primary measure of student performance -- coupled with teachers' lack of training in identifying and building on students' artistic strengths -- hampers their efforts to see and develop their students' multiple talents and intelligences.

Through a three-year grant from the United States Department of Education Jacob Javits Gifted and Talented Students Education Program, ArtsConnection created New Horizons, a comprehensive model for talent identification and development in the arts. This project is the culmination of seven years of development and research, building on ArtsConnection's first Javits grant, Talent Beyond Words (1990-92). New Horizons focused on some of the critical

issues ArtsConnection has identified over eighteen years of providing arts education programs to schools throughout New York City. Those issues include:

1 -- How can schools identify and appreciate artistic talents along with other areas of student potential?

2 -- How can teachers help students use their artistic abilities to improve their school performance?

3 -- How can economically disadvantaged families take advantage of educational and cultural resources to help their children develop their gifts and talents?

To answer these questions ArtsConnection provided instructional opportunities for students, teachers and families, and a support structure to help students overcome some of the obstacles they face in pursuing their talents. Outstanding professional artists in dance, music, and theater, curriculum developers and facilitators, a cadre of committed classroom teachers and school specialists, and highly supportive parents and family members have collaborated in ten schools to create a program that demonstrates how the arts can help students achieve both their artistic and academic potential.

Research conducted throughout the project revealed important information about how students learn in the arts and how they can transfer their effective learning strategies and self-regulatory behaviors to the academic classroom. The results of studies in both the artistic and academic classrooms showed that artistically talented students reading below grade level demonstrated significant improvement in both classroom performance and standardized test scores when involved in a combination of arts instruction and academic assistance building on their artistic strengths. These studies also showed that classroom teachers can use arts processes in the teaching of other academic subjects to energize their classrooms and help students learn.

As a result of New Horizons and Talent Beyond Words, schools have new ways to assess and develop artistic ability, train teachers to use arts processes in the classroom, and help parents and family members take advantage of the city's cultural and educational opportunities. The highly effective public/private partnership that supports ArtsConnection's work in the New York City public schools provides schools with professional resources that can help all children learn and develop their talents in the arts, including students from special education and bilingual populations rarely included in programs for the gifted. The approaches, methods, and results of

New Horizons provide a model for inclusion on many levels: inclusion of arts in the curriculum, inclusion of a wide spectrum of gifted and talented students in accelerated programs, and inclusion of parents and family members in their children's education. This effort exemplifies the spirit and intent of the Javits program and can help move education towards a broader view of talent and intelligence and a celebration of the gifts of all children.

Progress Towards Program Goals and Objectives

Summary of Program Outcomes

Goal	Status
Students in New Horizons Will:	
discover and develop their artistic gifts and talents.	Accomplished
develop effective learning strategies and self-regulatory behaviors and transfer them to other areas of school performance.	Accomplished
improve scores on standardized reading and math tests.	Significant Progress
take advantage of opportunities outside of school to further their artistic training and academic careers.	Accomplished
Teachers in New Horizons Will:	
learn to recognize and appreciate artistic strengths and talents in all of their students.	Accomplished
develop effective curricular approaches and methods to help students use their artistic abilities in the classroom.	Accomplished
take advantage of arts resources in the school and community to enliven the school and create a supportive atmosphere for students with artistic talent.	Significant Progress
train other teachers in their schools and districts in the methods and curriculum developed through the project.	Continuing
Parents and Families in New Horizons Will:	
build understanding, appreciation and support for the artistic talents of their children.	Accomplished
learn about the educational and artistic training opportunities available to their children in school, the community and throughout the city.	Significant Progress
become involved more fully in school activities.	Significant Progress
New Horizons Will:	
develop and test a Theater Arts Identification Framework and training components for students and teachers.	Accomplished
replicate the expanded program model in ten schools in six School Districts throughout New York City.	Accomplished
disseminate program materials, methods and instrumentation to educators in the fields of gifted, arts, bilingual, special, and general education.	Continuing

Documentation of Program Outcomes

Goal	Outcome
Students in New Horizons will:	
discover and develop their artistic gifts and talents	575 fourth grade students were identified for participation in advanced classes using the dance, music, and theater Talent Identification Processes. This number represents 24% of the students who participated in introductory instruction, including special education and bilingual classes. Over 75 % of the identified students received good to excellent end of year evaluations from the arts faculty. Program attrition for reasons other than students leaving the school was less then 15%. The accomplishments of program students have gained wide notoriety. Performing groups from all of the schools have performed for their schools, local school boards, and community events. Student ensembles were invited to perform at major venues including Grand Central Station, Bryant Park, and Symphony Space. These experiences have increased student motivation, accelerated progress in training classes, and created an outpouring of support and pride from parents, teachers, and school administrators. Public performances also provided instructors and researchers valuable information used for authentic, performance-based assessment of student progress.
develop effective learning strategies and self-regulatory behaviors and transfer them to other areas of school performance	Classroom-based observational research demonstrated significant increases in student self-regulation and the use of effective learning strategies in the classroom, particularly for those students who began the program reading below grade level. Additionally, research tracked the relationship of instructional methods to student performance and resulted in new training methods for teachers and new curriculum designs to support the academic development of artistically talented students.
improve scores on standardized reading and math tests	Significant increases were demonstrated by students performing below grade level. 66% increased scores in reading with 26% increasing more than 15 stanines and 16% moving into the third quartile. In math, 73% increased with 33% increasing more than 15 stanines and 20% moving into the third quartile. These results are particularly promising in light of the fact that of the eight schools participating, five declined overall in reading by an average of 9% and the city as a whole showed an average drop of 1.1% in 1994-96. As a group, the scores of program students reflected the scores of their schools overall. 47% showed increases in reading and 41% in math.

Goal	Outcome
take advantage of opportunities outside of school to further their artistic training and academic careers	More than 100 current and former program students are taking professional level classes outside of school at such institutions as the Martha Graham School, the 92nd Street Y, Dance Theatre of Harlem and ArtsConnection Center. In addition, more than 50 students are enrolled at magnet junior and senior high schools.
Teachers in New Horizons will:	
learn to recognize and appreciate artistic strengths and talents in all of their students	38 fourth grade teachers participated in the talent identification process. The results of two years of assessment demonstrated that classroom teachers' were able to identify the artistic talents of their students as well as the professional arts experts after four sessions. Teachers reported a wealth of valuable insights about all of their students, both those who were identified for advanced instruction and those who were not.
develop effective curricular approaches and methods to help students use their artistic abilities in the classroom	More than 75 teachers participated in week-long Summer Institutes and Saturday workshops, in which they developed curriculum that incorporated artistic processes into other academic subjects. From these sessions an advanced group of eighteen volunteers was formed. These "Arts Connectors" from schools around the city met monthly to develop lessons used for classroom-based research. Each teacher created and implemented a minimum of six lessons.
take advantage of arts resources in the school and community	All of the participating schools and school districts purchased year-long "seasons" of ArtsConnection arts events for the entire school in each year of the program. Teachers received educational materials prior to the events to help them prepare the students and use the arts experience as a catalyst for academic curricula. Teachers have reported that they have increased their use of these materials and have also exposed their students to outside resources through field trips and special guests as well as videos, audio tapes, and printed materials.
train other teachers in their schools and districts in the methods and curriculum developed through the project	Teachers involved in the training process in years one and two led curriculum workshops at the 1996 Summer Institute and at the 1997 Symposium held at the conclusion of the project. These teachers have also led workshops at each of their schools for their colleagues. All lesson plans and results of the curriculum development project, including assessment materials and learning outcomes, were documented and are being disseminated throughout the participating schools and to other schools where ArtsConnection works.

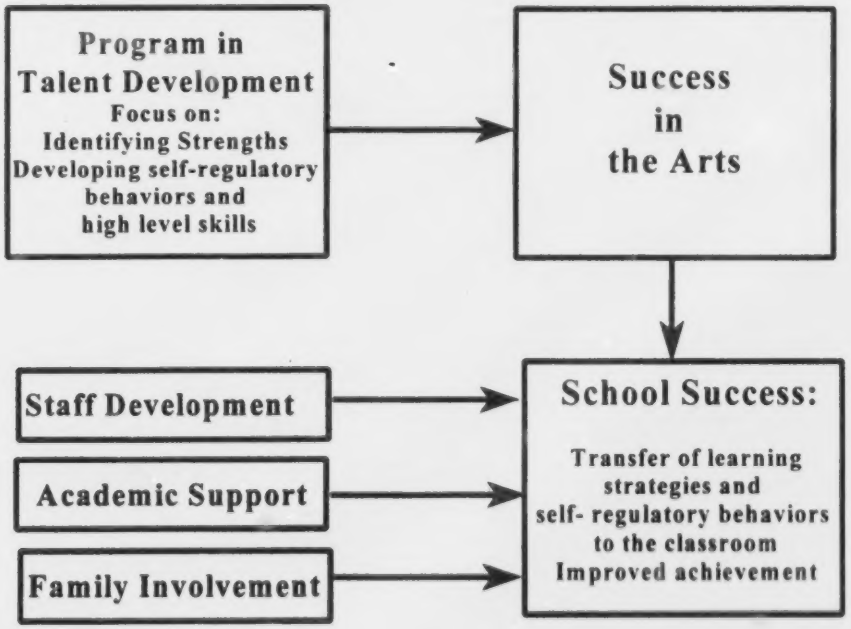
Goal	Outcome
Parents and Families in New Horizons will:	
build understanding, appreciation and support for the artistic talents of their children	More than 800 parents and family members attended weekend workshops for families at each school. These workshops were designed to allow parents and siblings to participate in the arts training and increase their appreciation of their children's talents. Meetings and teacher conferences also provided parents with both information about their child's progress and assistance in pursuing outside educational opportunities.
learn about educational and artistic training opportunities available to their children in school, the community, and throughout the city	More than 100 families attended events at professional theaters such as Lincoln Center, the Brooklyn Academy of Music, and Aaron Davis Hall, as well as classes at professional studios and theaters. Program students are engaged in classes and performances at the Martha Graham School, the 92nd Street Y, Dance Theater of Harlem, Spoke the Hub Dancing, and the Disney Youth Orchestra. Young Talent students and their families are regular guests at the ArtsConnection Center where they take workshops, see performances and meet world renowned artists such as Andre Watts, the Canadian Brass, the Chinese Folk Dance Company, the New York City Ballet and Awadajan Pratt.
become more involved in school activities	Parent committees, called School Arts Action Teams were organized at each school. These Teams took an active role in organizing arts events in school, leading trips to cultural events, assisting in student performances, and advocating for arts programs at the school and district level. Due to this parental involvement, attendance at weekend workshops, meetings, open houses, and performances increased significantly during each year of the project. A large percentage of those parents who attended the weekend workshops and School Arts Team meetings had not previously been active members of the Parents Association. As a result of these activities and other parent activities four of the eight schools were able to provide additional funding to continue and expand on program activities beyond the end of the Javits grant.
New Horizons will:	
develop a talent identification process in theater arts and instructional components for students and teachers in theater	The new process received four full field tests over two years with 244 students. Analysis of these data demonstrated a high level of validity and interrater reliability. Blind ratings conducted by outside theater experts at the end of the first full year of training strongly supported the accuracy and predictive validity of the process. The process was tested in special and bilingual as well as general education and proved to be extremely adaptable and reliable. Training for classroom teachers and specialists in the pilot school, PS 150 Queens, prepared the teachers for participation in the process. Theater instruction was added to the training curriculum for all teachers in the program. The advanced

Goal	Outcome
	training curriculum for students was developed and tested for two years and is now being used at PS 150 and two additional schools including a junior high school.
replicate the expanded program model in ten schools in six school districts throughout New York City	The original program model developed through our first Javits grant, Talent Beyond Words (1990-92) was expanded to include a broad range of schools and populations throughout New York City. In year one, all of the program components were introduced in nine schools, with the theater program following in year two. Replication of the program involved the development of a training program for ten additional artists to administer the talent identification processes in dance, music, and theater. Data from these talent identification processes administered with 12 arts instructors and 38 classroom teachers in 10 schools confirmed the validity and adaptability of the original processes.
disseminate descriptive materials, methods, and instrumentation in response to continued interest in the program from the field	In February 1997, an invitational symposium, Learning and the Arts: New Strategies for Promoting Student Success, was convened at ArtsConnection Center for 300 educators from around the county and the rest of the world. Sessions were held on all of the program components and the research results were announced. Educators in gifted, arts, special, bilingual, and general education throughout the country have shown great interest in the program. In response, ArtsConnection has invited interested teachers, administrators, and program directors to observe and participate in program activities. Teachers and administrators from California, Wisconsin, Massachusetts, North Carolina, Florida, Arizona, New Jersey and New York have attended workshops, met with program staff and consultants, and expressed interest in using the methods and approaches developed through this project. Articles on the program have appeared in *Gifted Child Quarterly* and *Arts Education Policy Review* and articles on the staff development, curriculum and research components of the program are being readied for submission at the end of the grant period. Presentations on the program have been made to the NYC Board of Education Office of Enrichment, AEGUS National Conference, the National Endowment for the Arts, Arts 21 Conference, Confratute, University of Connecticut, New York State Council on the Arts Conference, and staff development sessions in Community School Districts 4, 6, 9, 15, and 30.

YOUNG TALENT PROGRAM MODEL
Goals and Objectives

The goals of the Young Talent Program are to identify and develop students' artistic talents and to help them use those abilities to succeed in and out of school. Through a unique combination of arts instruction and support services, students can experience success in a rigorous instructional environment and get the help they need to transfer that success to other areas of school performance. Each component of the program is designed to raise awareness and appreciation of the nature and importance of artistic talent on the part of the students, teachers, and parents. The following model illustrates the interaction of the major program components. In the talent development program, students work in an art form where they can discover and develop new skills and effective learning strategies. Students receive immediate feedback from the arts instructors and can see how their hard work and self-regulatory behaviors result in successful performance. Support components -- including on-going staff development, workshops for parents, and academic assistance -- all focus on the identified strengths of the student and provide specific methods for supporting the transfer of those strengths to other areas.

Figure 3. Young Talent/New Horizons Program Interventions and Outcomes



Overview of Program Components

Through the New Horizons project, ArtsConnection added important components to the Young Talent Program, making it a truly comprehensive talent identification and development program. The core program provides weekly instruction in dance, music, and theater during the school day. With the addition of the yearly talent assessment process, after-school classes, workshops for teachers, academic assistance for students, and a wide range of events for families, the program now reaches all students in the school and makes a direct impact on teaching and learning in the classroom. The Young Talent Faculty is made up of professional artists with extensive experience working in schools. A team of two artists and a site coordinator work at the school one or two afternoons each week. The site coordinator handles all programmatic details, supervises students to and from the classroom, keeps attendance, and communicates with teachers, parents, and arts instructors. This team structure maximizes individual attention and provides an effective support structure for students. The program in each of the eight schools includes:

Arts Instruction	
Weekly advanced instruction for core talent groups	25 weeks — 2-3 classes per week
Introductory classes/Talent identification process	5 classes for all students in grade 4-6
Master classes at professional studios	10 sessions for advanced students
After-school student performing ensemble	90 minutes per week
Alumni Program	Weekly classes on Saturdays for graduates
Support Services	
Academic assistance (MAGIC)	60-120 minutes per week after school
Workshops and performances for families	Saturday workshops at school, trips to AC Center, student performances
Staff development workshops	4 Saturdays, 1-week Summer Institute each year monthly ArtConnectors meetings

Arts Instruction in Dance, Music, and Theater

The Young Talent curriculum is designed to develop a broad range of skills in an art form, engage students in the artistic process, and provide opportunities for performing. The arts curricula are creatively-based and multi-cultural, and encourage students to become both performers and creators. All children in grades four through six take a series of introductory classes each year while advanced groups participate in demanding weekly instruction.

Four levels of instruction are offered: Students in advanced core groups, selected through the talent identification process, receive weekly instruction in dance, music, or theater. Core students also attend classes at professional studios and theaters, such as the Martha Graham School and the 92nd Street Y. Advanced students may also attend after-school classes to learn to compose and choreograph, develop more advanced technical skills and rehearse for ensemble performances. In addition, artists conduct Resource Classes with whole classes, exposing all students to the arts and broadening their awareness of a variety of styles, forms and cultures. After graduating from elementary school, Young Talent students can continue their training in the ArtsConnection Alumni Program on Saturday mornings.

Talent Identification Process

The five session talent assessment process allows teachers to work with professional artists to learn to recognize a wide range of creative and artistic abilities in their students -- abilities that cannot be assessed by traditional written tests. Research has demonstrated that this assessment is reliable, valid, and equitable regardless of differences in student backgrounds, language abilities, academic standing, and experience with the arts. The process is initially conducted in fourth grade and is repeated in fifth and sixth grade so that all children can develop their skills and have multiple opportunities to be selected for the advanced instructional program.

Academic Support With MAGIC (Merging Artistic Gifts Into the Classroom)

MAGIC is a unique program of academic assistance and counseling for Young Talent students who are struggling in the academic classroom. In this small group, after-school program, specially trained teachers use arts processes to help students build on their artistic strengths to

master academic challenges. Through regular meetings with classroom teachers and arts instructors, and ongoing student self-assessment, the MAGIC teacher provides an individualized program and monitors the progress of each student. MAGIC has proved to be a highly successful vehicle for helping underachieving students transfer their effective learning strategies from the arts to the classroom. Using creative approaches to academic material incorporating movement, music, drama, and visual arts, students are motivated to learn and can discover ways in which they can use their artistic abilities to learn and demonstrate what they know in the classroom.

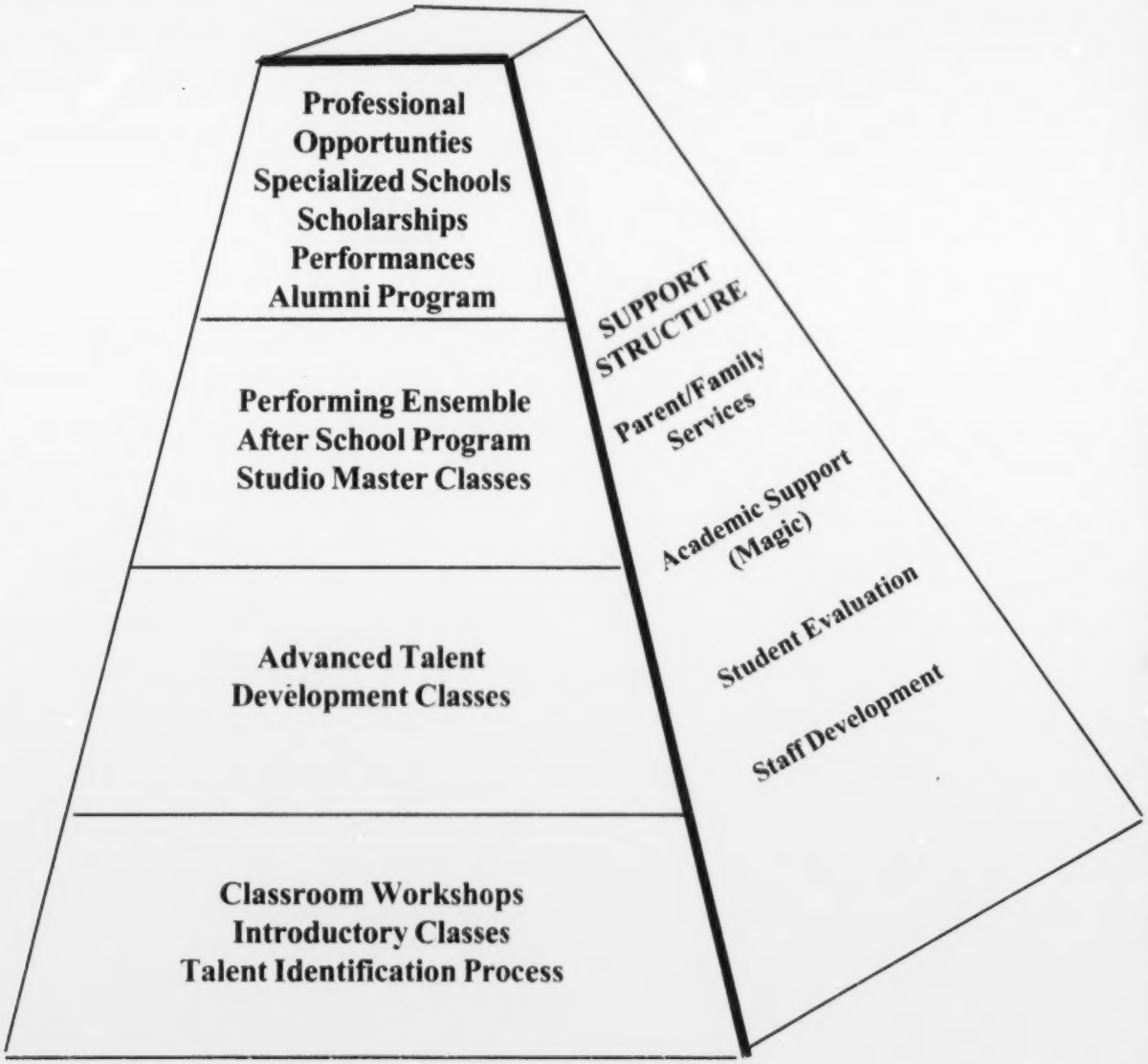
Programs for Families

In order to build support for students' artistic development and for arts programs throughout the school, Young Talent involves parents and family members as participants, arts advocates, and organizers for special events both in and outside of school. Events for families include weekend workshops, in-school performances by students and professionals, and trips to theaters and studios throughout the city. Informational meetings for parents help them understand and appreciate their children's talents and accomplishments and make them aware of other opportunities available for their children. We also provide counseling and assistance for parents in applying for scholarships and admission to magnet junior high schools.

A bilingual Parent Liaison on staff establishes and maintains parental involvement in the program. She keeps parents informed of their child's progress and problems that arise, as well as special abilities and needs exhibited in the arts training. The parent liaison makes parents aware of outside training, scholarships, and performing opportunities and assists them in identifying junior high school options and applying to specialized schools. Many of the parents have become strong advocates for arts training in the schools and have taken advantage of outside opportunities. Program students and graduates are attending such renowned institutions as the Martha Graham School, Alvin Ailey American Dance Center, Dance Theater of Harlem and Ballet Hispanico as well as participating in the Young Talent Alumni program and performing ensembles.

Professional Development for Teachers

In our summer, day-long, and weekend workshops, teachers explore their own artistic skills, learn to identify student talents, and develop curriculum and teaching methods that can harness those talents in the classroom. Teachers participate in the arts of many different cultures, study a variety of arts-based teaching methods and learning processes, and try out their own ideas for integrating the arts into the curriculum in a supportive environment. Teachers also work together with the artists to design collaborative classroom projects, connecting arts processes with other curriculum, and nurturing intelligence in all its forms.



The Young Talent Program
Talent Development Model

Arts Connection

Talent Identification Processes

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Talent Identification Arts Faculty

The talent identification processes developed for New Horizons and Talent Beyond Words were created, tested, and documented through a collaboration of many individuals. The artists primarily responsible for developing the talent identification criteria and curricula described are:

Dance

Ann Carlson
Abu S. Diarra
Alfred Gallman
Imani Kahn
Elise Long
Jewel Love
Jessica Nicoll
Judith Samuel
Daryl Quinton
Tina Ramirez
Ellen Robbins
Chigui Santiago
Carolyn Webb

Theater

Abigail Adams
Michael Bernard
Michael Durkin
Terry Greiss
Laura Livingston
Maxine Maxwell
Jane Remer
David Shookhoff
Bruce Taylor

Music

Bob Abramson
Kweyao Agyapon
Phyllis Bethel
Joyce Coffey
Branice McKenzie
Bonnie Kirk
David Pleasant
Robin Burdulis
Denai Gagne
Marco Rizzo
Gregg Smith

Talent Identification Processes Overview

Goals and Objectives

Through the New Horizons project, ArtsConnection completed the development and testing of talent identification processes in the performing arts. We created a new process in theater arts and replicated the dance and music processes piloted in our first Javits grant (Talent Beyond Words, 1990-92) in seven additional schools.

Program Design and Activities

The identification process is administered to whole classrooms in grades four, five and six. Classroom teachers assess the students along with the arts professionals using a list of criteria over a period of five classes. At the end of the process, students who are ready for more advanced instruction are recommended for participation in weekly core group classes. All students participate in introductory classes each year and can be selected to enter the advanced core group at any time. The process functions as both an introduction to the art form and as an opportunity to assess abilities often overlooked in school.

Three years of testing in theater and six years in music and dance have shown these processes to be valid, reliable and equitable. The processes have now been successfully adapted for use with a variety of artistic styles, school settings, and student populations, including special education and bilingual classes and those who have had no prior arts. Over 1000 students were assessed each year in dance, music or theater in ten schools. Approximately 25% of those students were selected to participate in the advanced core groups during and after school. The selected students represented a cross section of school populations including special education and bilingual students. Over 75 % of the core group students received good to excellent end of year evaluations from the arts faculty. Program attrition for reasons other than students leaving the school was less then 15%. All participating classroom teachers received training each year prior to the start of the process. The teaching artists each developed their own five week talent identification curriculum based on the criteria and ArtsConnection's guidelines.

ArtsConnection

TALENT BEYOND WORDS

New Processes for Identifying Talent in the Performing Arts

Barry Oreck

"How can he possibly do that? He has no skills -- he barely reads and he spends half his time in the principal's office."

Third grade teacher watching a student learn and perform a complex, 24 count dance sequence

In an era when schools employ testing and assessment of students to an unprecedented degree, few have the means to assess abilities beyond the verbal or mathematical. While many educators across the country accept the broader view of potential described in Howard Gardner's Theory of Multiple Intelligences (Gardner, 1983), testing culture continues to ignore artistic abilities and nonverbal intelligences (U.S. Department of Education, 1993; Richert, 1992). The absence of valid and reliable assessment processes in the arts and the decreasing availability of arts instruction often leads teachers and parents to overlook the creative and artistic abilities of their children.

Over the past seven years ArtsConnection has developed new systems for the assessment of talent in elementary school students in dance, music, and theater. Supported by two Jacob Javits Gifted and Talented Students Education Program grants from the US Department of Education, these systems provide schools with the tools to systematically evaluate students for advanced arts instruction and to help teachers assess a wide range of student strengths and intelligences. Through extensive field testing and research, these systems have proved valid, reliable, and equitable for students of various backgrounds, language proficiencies, and academic standing, with or without previous artistic instruction. They are inclusive of all students including those from self-contained bilingual and special education classes who are often passed over for gifted programs. This approach is a significant improvement on existing methodologies that are based on the traditional audition format or that use written instruments -- methods that have built-in

bias toward students with prior instruction or who excel on written tests (Holt, 1978; Abeel, Callahan, and Hunsaker, 1994).

Many of the students who have participated in ArtsConnection's talent identification and development program had no prior formal instruction in the arts and have excelled despite major obstacles. Their success in overcoming family difficulties, chronic health problems, negative peer pressure, problems in school, and lack of financial support for arts training, demonstrates the limitations of definitions of talent that rely too heavily on early instruction and narrow, culturally-specific criteria (Baum, McCartney, Oreck, 1997. Sloboda and Howe, 1992). A truly valid definition of talent for schools as well as for professional conservatories must comprise a broad spectrum of technical, motivational, and social aspects of talent relevant to children of all backgrounds and levels of opportunity growing up in the 1990's.

The Challenge of Defining Artistic Talent

In order to create an educational assessment system appropriate for use with diverse populations and flexible enough to be administered by arts teachers with various styles and techniques, it was necessary to find criteria that would encompass a wide range of abilities and would provide a valid prediction of success through training. While the words to describe talent may be elusive, extensive expertise is unnecessary to recognize an inspired performance or a charismatic performer. The essential elements of talent are communicated through emotional and personal qualities, as well as through technical mastery. Many highly accomplished artists consider attributes such as perseverance, expressiveness, and creativity as important as technical skills (Subotnik, 1995).

The definitions of talent used in our systems were developed by artists from a variety of artistic styles and techniques. They describe behavioral indicators of general talent in the art form and are designed to be used and understood by both professionals and non-experts. Dance talent in this conception is not limited to people with lean, flexible bodies. Music talent is not defined simply by a pleasing voice or the ability to recognize pitches. Theater talent does not rely exclusively on students' verbal facility and vocal production.

The criteria for music, dance, and theater can be grouped within three major categories. These categories, arrived at independently by groups of specialists (Oreck, 1992) in the three disciplines, correspond directly to the Three Ring Conception of Giftedness developed by Dr. Joseph Renzulli of the University of Connecticut. In this definition, talent is an interaction of three clusters of traits: above average ability, creativity, and task commitment (Renzulli 1978). Ability must be above average, not necessarily prodigious. The student needs a basic proclivity toward an area to excel in it, but equal emphasis is put on the child's creativity and task commitment, which can lead to creative/productive accomplishment and the realization of gifted potential (Renzulli and Reis, 1985). The artists overwhelmingly verified the relevance of this three part definition in their professional and educational experience.

Giftedness, in Renzulli's conception, is defined as a behavior rather than a permanent state of being. Gifted behaviors can emerge in different combinations at different times, and each individual has a unique profile of talent. This broad definition underscores the relationship of artistic talent to other areas of gifted behavior and provides a rationale for the inclusion of artistically talented students in programs for the gifted. The lack of proven and reliable assessment processes in the arts, however, has hampered the ability of schools and arts specialists to support the identification of artistic talent along with traditional academic abilities.

This definition does not specify which characteristics can be developed and which are innate or permanent conditions. Our experience has shown that many of the attributes commonly measured by tests in the arts, such as the ability to replicate rhythms or discriminate pitches in music, can be improved to a much greater extent than is generally acknowledged. A definition which reduces talent to discrete skills overlooks the essential integrative qualities that make art.

Figure 1. Renzulli Three Ring Conception of Giftedness

CONSIDERATIONS IN THE CREATION OF THE IDENTIFICATION PROCESS

The development of an identification process that is research-supported, simple, and flexible enough to be used in a variety of school settings required the creation of both assessment methods and supporting program components. ArtsConnection's process was designed to function both as an assessment of innate potential and an audition to evaluate students' readiness for advanced instruction. It supplies the necessary introduction to the art form and is equalizes some of the advantages of prior training. It also gives students and teachers an experience of the demands and potential rewards of further training. Considerations in the creation of the process were:

- How to equitably and reliably identify potential talent in students with different language abilities, body types, and learning styles
- How to describe gifted behaviors in language that is understandable by experts and non-experts
- How to allow students to demonstrate creativity within the structure of the assessment
- How to assess special populations including bilingual, learning disabled and emotionally disturbed students on equal footing with students in regular classrooms

- How to train classroom teachers to recognize specific aspects of artistic ability as professional artists do
- How to help peers develop pride and support for artistically talented students and minimize jealousy or resentment about special activities
- How to encourage and educate parents to recognize the artistic talents of their children and actively support their arts training
- How to conduct appropriate arts assessment in schools given practical challenges including limited space, schedule conflicts, lack of teacher availability, and few available resources

Existing Identification Processes In the Performing Arts

God I hope I get it, I hope I get it
How many people does he need?
...how many boys, how many girls?
Step, kick, kick leap, kick, touch.
Got it?..Going on. And...
from A Chorus Line

The professional audition can be a nerve-racking, discouraging, and stress-producing experience. Yet this is the model for many of the artistic assessment processes used in education. No wonder many artists and educators bristle at the very idea of identifying artistic talent in young people. It smacks of inequality and elitism, and seems to run counter to the philosophy that any child may potentially be talented. Schools regularly assess students' academic competencies however, and make selections for special instruction based on those assessments. The reality that arts are increasingly rare in school and not part of basic instruction heightens the concern about limiting access to the arts based on traditional models of assessment. Unfortunately, many schools are forced to choose between serving all students and maintaining a high quality band, theater group or dance ensemble. It is thus even more necessary to insure that selection processes are nondiscriminatory and allow multiple opportunities for students.

While some talent identification systems have undergone extensive testing, little follow-up research exists to correlate identified potential with later achievement in the art form. Writers and researchers looking at the lives of outstanding artists tend to focus more on motivational and

environmental issues than on innate talent except in studies of child prodigies (Bloom, 1985; Howe and Sloboda, 1992; Subotnik, 1995).

The central challenge to the identification of potential talent, as in all predictive assessment, lies in separating untrained aptitude from previous learning. In this country, few prior assumptions can be made about the experience and knowledge of students due to their varied cultural backgrounds and the meager arts experiences offered in many schools. In order to be fair, the identification process must either provide an adequate introduction to the art form for all children or attempt to isolate abilities that are considered innate and that can be extrapolated to indicate general talent. In keeping with ArtsConnection's mission as an arts education provider, it has always favored the former approach. Many identification processes, especially in music, have used the latter for the sake of efficiency and scientific validity.

Other key issues in the arts concern devising processes that are as free as possible of cultural bias, that minimize language requirements in essentially nonverbal activities, and that can be reliably reproduced. These challenges are described by the Connecticut Task Force Report, Con-Cept IV (Saunders and Schmidt, 1979).

> Talent is often difficult to identify. Sometimes mere proficiency can be mistaken for creativity and talent. Sometimes shyness, lack of confidence, other personal traits or inhibiting influences in the family or community will cause those talented in the arts to hide or restrict the development of their potential...The program and process of identification for gifted students should consider both the assessment of demonstrated ability and unrealized potential. (1)

Most talent assessment processes are designed to screen for a few critical indicators relevant to a single technique so any introductory experiences provided are focused solely on those attributes. The set of criteria in such talent assessments are usually designed to be evaluated by specialists and rarely include creative or motivational items (Byrnes and Parke, 1982; Elam and Doughty, 1988; Webster, 1994; Gordon, 1979).

General creativity tests such as the Torrance Tests of Creative Thinking (Torrance, 1966) or perceptual motor ability tests such as the Purdue Perceptual Motor Survey (Roach and Kephart, 1966), or Basic Motor Ability Test (Arnheim and Sinclair, 1974) measure certain components of artistic talent but have not been directly correlated to artistic potential or achievement and cannot be considered valid predictors of success through arts training (Karnes, 1983).

Some of the problems that exist in processes, procedures, and instruments used in identifying untrained potential in music and dance are:

- Technique specificity: narrowing the criteria to a single style or technique limits the talent pool and the range of recognizable talents
- Dependence on prior experience: parental support and financial status create inequalities for which the assessment process does not compensate
- Language bias: written and performance tests show students vary in their understanding and responses to the directions and format
- Static nature of assessments: a single audition does not show students' potential for deeper involvement or improvement over time
- Potential for anxiety: children who are shy, tense, or are having a bad day often will not be able to display their talent or potential while being observed and graded
- Lack of context: test conditions bear little resemblance to the training situation
- Difficulty of interpretation: assessment criteria and checklists are not designed for use by non-experts, classroom teachers, administrators, or parents

IDENTIFICATION PROCESS OVERVIEW

The talent identification processes ArtsConnection has developed in dance, music, and theater use multi-session formats involving multiple observers. Through a series of five classes students have the opportunity to explore various aspects of the art form, engage in improvisational and problem-solving activities, receive instruction and feedback, and demonstrate their determination and desire. These qualities transcend the category of skills; they are integral to all artistic endeavor.

In fourth grade, each class, including self-contained special education and bilingual classrooms, participates in the process to select approximately 25 students for the advanced instructional program (core group). A shortened version of the process is repeated in fifth and sixth grade to provide subsequent opportunities for selection. Ongoing instruction for selected students in the Young Talent Program is held once or twice a week, once as a pull-out activity during the school day and once after school. The design of the program is thoroughly explained

to the students so that they understand they will have future opportunities for participation in the advanced group if they are not chosen during the initial process. This helps maintain interest, decrease anxiety, and motivate the students to persevere in subsequent years.

The annual, multi-session assessment process provides students with a basic introduction to the art form in a relaxed but stimulating atmosphere. This introduction equalizes some of the advantages of prior arts instruction and allows the observers to assess students' progress, motivation, and ability to take and use feedback. The instructors vary the central focus of each class, the progression of exercises, the spatial arrangement and groupings of students, the verbal and non-verbal instruction, and the rhythms and styles presented.

Observers use a written observational checklist to note outstanding behaviors in eight (music), ten (dance), or four (theater) categories while observing students in a variety of activities over the class series, usually conducted once a week for five weeks. Selection for the core training program is based on three factors; 1) the sum of marks on the Observation Tally Sheet over the class series; 2) the average of the weekly overall ratings; 3) a consensus of the observers, arrived at through discussion. Using this multi-factor selection process, the weight placed on each criteria can be adjusted for each individual. The process thus relies on systematic, observationally grounded assessments of physical, intellectual, and emotional factors, rather than on strict numerical scores.

Observation Panel and Instrumentation

Three observers complete the assessment instrument -- a team of two arts instructors and the classroom teacher. When an observer notices an outstanding behavior a plus mark is placed next to the criteria listed in the student's box on the Observation Tally Sheet (Figure 1). The marks from each observer are added together to arrive at the total score for each criteria. Marks cannot be erased and negative marks are not permitted. Additionally, each observer gives an overall rating (1-3) for that week. The overall rating factors the observer's intuitive senses into the process and allows acknowledgment of students who were outstanding in one or more areas but did not receive many total marks for that day. Using this overall rating as a conditional selection, freed from the responsibility of making an immediate final judgement, the observers are able to

weigh and summarize their observations and then to check their conclusions in subsequent classes. The observation tally sheet and student profile are shown in Figure 1.

Figure 1. Observation Tally Sheet

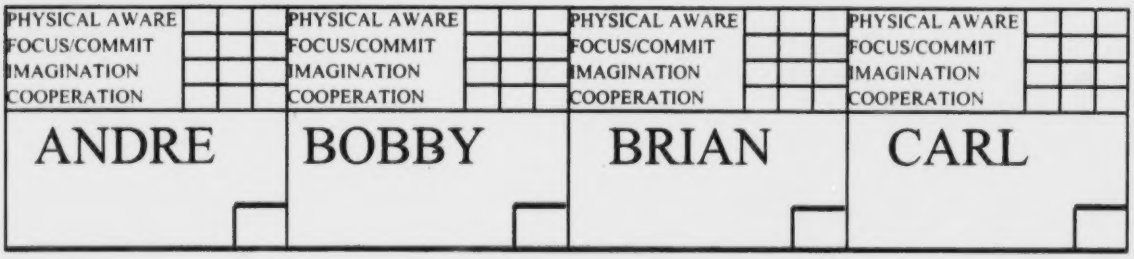


Figure 2. Student Talent Profile

NAME ANDRE CLASS 4-306 SCHOOL PS 150

	1	2	3	4	5
PHYSICAL AWARENESS					
FOCUS COMMITMENT					
COLLABORATION					
IMAGINATION					
TOTAL NOTICES					
OVERALL SELECTION AVG.					

Immediately following each class, the panel holds a 10-15 minute conversation while the students work quietly or are taken back to the classroom or library. Each child in the class is mentioned in the discussions every week. The discussions give the artists and classroom teachers a chance to share their points of view and add relevant information. This process generally produces a consensus among the observers after five sessions.

The discussion is a critical element in training classroom teachers to understand the criteria, vocabulary, and approaches used by the artists. Sharing information about the children leads to a deeper understanding and appreciation of all of the students by both the teachers and the arts instructors. After a few sessions, even teachers who are very insecure about their artistic

expertise become more confident in their ability to recognize artistic behaviors. As a result, teachers become more invested in the program and more supportive of their students' participation.

ArtsConnection uses the talent identification processes as part of its Young Talent Program to select students for advanced instruction beginning in fourth grade in eight New York City Public elementary schools. While the processes have been adapted and used successfully with students from second grade to high school, fourth grade was chosen for both developmental and programmatic reasons. Nine-year-olds are ready to make choices about their own interests and the activities they want to pursue, but remain open to trying new things. Limited to one (or in two schools, two days a week), the Young Talent Program concentrates on the upper elementary grades to prepare students graduating from the three-year talent development program to apply for scholarships and attend magnet junior high schools and arts training programs.

While the process is similar across disciplines, each art form has special requirements and presents unique problems in talent assessment.

DANCE

The development of a talent identification process in dance poses a number of challenges. Given the rarity of dance programs in the New York City schools, few students have experienced a formal dance class. Lack of experience can affect students' willingness to participate, particularly in the case of boys. Teachers also tend to have less awareness of the methods and vocabulary of dance than the other art forms and some hold strong preconceptions and stereotypes about the body type and movement style required for dance.

Traditional evaluation methods in dance focus primarily on the subject's speed in picking up new movement sequences or innate characteristics such as body shape and flexibility; these offered little assistance in the creation of a new assessment model. When we began the development of this new system in 1990, however, we had the advantage of over ten years of practical experience in dance talent assessment with over 2000 students per year through the Young Talent Program, and were able to put this knowledge to use both in defining the criteria and designing the process.

Dance Talent Criteria

The program's dance curriculum encompasses a variety of approaches and styles, so the identification criteria had to include a broad range of characteristics. Surprisingly, in the process of developing the criteria with dance educators representing modern dance, ballet, African, Afro-Caribbean, flamenco, jazz and creative movement, there was little disagreement about the basic characteristics of a talented dancer.

While overlap exists in the ten talent criteria, the level of specificity included helps to focus the attention of the observers on the same behaviors. It is easy to notice someone who "moves nicely" but we were interested in recognizing and identifying distinct aspects of dance: physical control, coordination and agility, rhythm, spatial awareness, observation and recall, perseverence, focus, expressiveness, movement qualities, and improvisation. There have been numerous cases of students who did not initially seem to possess outstanding coordination or rhythm, for example, but who excelled in other areas such as improvisation or observation and recall and became outstanding dancers. Over three years of initial testing and research the criteria were analyzed and revised. The resulting list has since been used successfully by seven different dance instructors in a variety of dance styles.

Dance Talent Identification Process

Regardless of the dance style, both the structure of the individual classes and the design of the class series are similar. On the first day the class begins with a warm-up in a circle, establishing the unity of the group and encouraging full participation. Subsequent classes may use the circle in warm-up or may use it as the culminating formation of the day. The activities are presented in an order that allows the students to build their skills over the course of the classes. Physical skills are emphasized in the first two sessions, familiarizing students with structures for the use of space and time (knowing places, understanding phrasing of music, using isolations to understand the motion of the body). By the third and fourth sessions more time is planned for improvisation and choreography, connecting the basic physical skills with the creative process. The fifth class is often used as a callback of identified students from all of the classrooms.

While each class has activities that allow for observation of all of the criteria, the overall theme for the classes are 1) physical control/focus, coordination and agility; 2) spatial awareness and rhythm; 3) movement qualities and improvisation; 4) observation & recall; and 5) Perseverance. The content differs according to the teaching artist's specific dance style or forms (modern, West African, Caribbean, jazz, or creative dance). The weight and emphasis given each criteria in the final selection of students for advanced instruction vary depending on the style of dance taught, but within each style the selected students possess a wide range of individual talent profiles.

THEATER

The challenge in developing a valid and equitable theater talent identification is heightened by a number of factors. Our desire to develop a process not solely dependent on language led us to select PS 150 in Sunnyside, Queens for the pilot study, a school with a large population of recent immigrants speaking over 40 languages. Second, we felt that the assessment criteria must look at a broader range of theater talents than those traditionally used for identifying actors. We wanted to create a curriculum that encompasses playwriting and directing as well — distinct abilities often possessed by students who would not be immediately identified as actors. Lastly, some theater educators contend that theater talent cannot be identified in pre-adolescent children, pointing to the number of child actors who never succeed in a theater career as adults. The later development of verbal abilities that are essential to the interpretation and creation of serious work also works against a reliable prediction of talent at an early age. The results of our new system demonstrate that there are a range of talented behaviors that can be recognized and that make up a valid definition of talent in the dramatic arts. These characteristics transcend cuteness, a specific look, or a distinctive voice, and focus on creative and expressive abilities that can be developed starting at an early age.

Theater Talent Criteria

As in the other processes, a panel of theater professionals representing a number of different training approaches and long experience in education were brought together to define theater talent. It was clear to the panel that improvisational theater would be the best instructional

approach to minimize dependency on English language proficiency and allow observation of a broad range of creative, imaginative, and interpersonal characteristics in students who, for the most part, had no prior formal theater instruction. The panel was able to narrow the criteria to just four categories, reflecting high level performance in acting, directing and playwriting. The use of four categories versus ten in dance and eight in music simplified the observation process and helped the classroom teachers grasp key concepts more quickly. As in the other art forms, these characteristics are not meant to be mutually exclusive or all- encompassing. The descriptors express a range of behaviors that are observed in varying degrees in each individual.

The four criteria -- focus, imagination, cooperation, and physical awareness can be observed simultaneously in many of the theater activities used in the process. Students demonstrate all of these behaviors as they create and tell stories, work together to inhabit an imaginary situation, use problem solving abilities to invent and conclude dramatic situations, and use their entire bodies to communicate feelings or ideas through a character.

Theater Talent Identification Process

Perhaps the greatest challenge in the theater talent identification process was organizing the class to allow all students to be seen and heard. Unlike dance and music, where many activities are performed simultaneously by the group, in theater each individual must be given a long enough time on stage in each session to allow for an assessment. The artists had to design classes with just a few activities that allowed everyone in the class (up to 37 students) to try every activity each week. The activities had to move quickly enough to minimize waiting time. Waiting is always a challenge to the theater artist, but it would not be fair to judge untrained students more on their ability to wait than on their ability to perform. To minimize the English language dependency, a number of physical activities were introduced. During some activities in bilingual classes students were allowed to work in their native languages.

Each class began with quick whole-group, participatory warm-ups to encourage spontaneity and get the students working together. A structured improvisation followed, designed to focus primarily on one of the criteria each week. The general foci of each weeks classes were: 1)

collaboration; 2) physical awareness; 3) imagination and physical awareness (especially vocal awareness); 4) focus and commitment; and 5) review: focus, collaboration, imagination.

The teaching artists played a more active role in the process than in dance or music. The direct adult involvement was necessary to maintain fairness and to encourage students who were shy or initially inhibited. Because of the collaborative nature of theater, a student's performance is highly affected by the partner he or she happens to be paired with. In order to minimize those chance effects, the teaching artist played a role in most of the improvisational games. The artist was able to involve everyone and make all students feel at ease in the games.

MUSIC

Unlike dance and theater, there are many accepted processes and methods for identifying musical talent in children (Seashore 1938; Gordon 1979; Webster, 1994). They are hampered by two problems. First, since many schools have no musical instruments, the outcome and purpose of such screening is unclear. If the goal is solely to select students for a vocal performing ensemble, the most efficient type of selection might be based primarily on the quality of the student's voice. Assessment for talent in instrumental music, on the other hand, requires a certain level of familiarity with the instrument. Many talent identification processes in music have sought to break down innate musical talent into independent sub-skills considered indicative of musical potential.

Our approach was based on assessing student abilities in context. This required the establishment of a rich, holistic artistic environment that allowed a wide range of abilities to emerge. The identification process curriculum provides a general introduction to music using voice and percussion in multi-part, polyrhythmic music that is satisfying and interesting. Surprisingly, a number of students who did not immediately exhibit outstanding rhythmic or vocal characteristics excelled and demonstrated great interest, awareness, and skills when they were actively making music with a group. We have found that ultimate success in music is more dependent on sensitivity, interest, and drive to make music than on a single specific measure of rhythm or pitch recognition. This process, which uses the most available and elemental musical

instruments, has been demonstrated to be an excellent predictor of student potential for playing other instruments and for continued interest in studying music.

Music Talent Criteria

The talent criteria for music were arrived at by music educators representing improvisational jazz, classical, African-based percussion, and the Orff and Dalcroze instructional methods. The criteria were intentionally broad to encompass a variety of possible instruments, styles of music, and instructional approaches. Precedence was given to those complex behaviors and abilities that can be seen within a full musical context as opposed to test exercises. In this process a student's ability to replicate a rhythm exactly as played, for example, is not as significant as the ability to maintain a repeating rhythm within a song. Emphasis was also placed on the type of physical and emotional responses that demonstrate enthusiasm, motivation and pleasure in music. The criteria -- rhythm, perception of sound, coordination, enthusiasm, ability to focus, perseverence, expressiveness, composition and improvisation -- were equally relevant to the vocal and percussion activities.

Music Talent Identification Process

The instructional team for music is made up of two musicians with different specialties -- vocal and percussion. While some of the musicians who have used the process work in both areas it is also beneficial to have partners with different perspectives. The process is designed to stimulate spontaneity, encourage cooperation, and inspire personal expression. From the very first session students are engaged in musical experiences in which they learn to play and sing songs that involve listening, responding, and participating fully in a group. The music instructor must present music the students find exciting and be able to teach that material quickly and efficiently. The instructor also has to share the belief that all students, even those without prior musical instruction, can participate and can create and improvise in music. The general foci of each weeks classes were: 1) rhythm; 2) perception of sound; 3) focus and perseverence; 4) improvisation and composition; 5) review: focus and expressiveness.

The curriculum incorporates many musical forms including jazz, blues, folk, musical theater, and pop genres. Since the children already have familiarity with the foundation of much

of the material, they have a greater sense of connection to, interest in, and responsibility for the success of their efforts.

Figure 3. Definitions of Talent in Dance, Music and Theater

DANCE

SKILLS

1 - **Physical control**, knows by feeling; can make adjustments; can balance on one leg; has strength in legs; arms; torso; can maintain corrections

2 - **Coordination and agility**, can combine movements; executes complex locomotor patterns; can isolate body parts from each other; moves freely through space; moves quickly

3 - **Spatial awareness,** is aware of other people; adjusts to other dancers and the space; evens up the circle or line; is accurate in time and space

4 - **Observation and recall**, remembers information; can perform without following; can see and replicate movements accurately; can build sequences

5 - **Rhythm**, puts the beat in the body; repeats rhythmic patterns accurately; anticipates; waits for the proper moment to begin; can find the underlying pulse or beat

MOTIVATION

6 - **Ability to focus,** directs attention; makes full commitment to the movement; is interested and involved in class

7 - **Perseverance**; doesn't give up easily; practices; improves over time; takes time to think; tries hard to get it right

CREATIVITY

8 - **Expressiveness**, shows pleasure in movement; performs with energy and intensity; is fully involved; communicates feelings

9 - **Movement qualities,** displays a range of dynamics; has facility moving in levels, directions, styles; communicates subtlety; moves fully; connects body parts

10 - **Improvisation,** responds spontaneously; uses focus to create reality; shows the details; gives surprising or unusual answers

MUSIC

SKILLS

1 - **Rhythm**, puts the beat in the body; is able to sustain an even beat; replicates rhythmic patterns accurately; can play repeating patterns; anticipates; waits for the proper moment to begin; can find the underlying pulse or beat

2 - **Perception of sound**, perceives differences in tone and pitch; responds to dynamics; can match pitches; can replicate melodic phrases; is able to sustain an independent part

3 - **Coordination**, moves easily through space; is able to do two or more things at the same time; can control body in movement and freeze; sustains repeating patterns; works with both hands

MOTIVATION

4 - **Enthusiasm**, responds joyfully; participates; is curious; asks questions; is open to unfamiliar styles of music

5 - **Ability to focus,** directs attention; makes full commitment to the task; is interested and involved in class activities listens actively and carefully; follows instructions

6 - **Perseverance,** doesn't give up easily; improves over time; takes time to think; is able to take and use corrections;

CREATIVITY

7 - **Expressiveness,** responds with sensitivity; performs with energy and intensity; is fully involved; communicates feelings

8 - **Composition and improvisation,** improvises spontaneously; takes risks; gives surprising or unusual statements; creates sounds in original ways; makes up songs

THEATER

SKILLS

1 - **Physical awareness,** responds with the whole body; is in control of body parts; uses and perceives vocal qualities; can use voice flexibly; wants to be heard and understood; is aware of space; notices details; observes carefully; seems relaxed; is unembarrassed

2 - **Collaboration,** works with others; responds to the audience; accepts the rules of the exercise; listens to teachers and peers; takes direction and criticism well; gives helpful suggestions; takes a leadership role

MOTIVATION

3 - **Focus/commitment**; gives energy; takes risks; participates fully; perseveres; focuses eyes on the imagined environment and other players; recalls instructions; can revise and improve own work

CREATIVITY

4 - **Imagination**; offers ideas; comes up with original or unusual suggestions; finds multiple solutions; makes the situation "real"; solves problems; sees the whole picture; invents dramatic situations; has a sense of effective timing

RESEARCH RESULTS

Research conducted for three years on the three identification systems showed similarly successful results. Four main questions guided the research:

1. Is this a valid definition of talent in the discipline?

2. Is the process fair and equitable to students of different ethnicities, genders, language abilities, and academic standing?

3. Is the process reliable? Do the observers agree with each other and are their observations corroborated by independent experts?

4. Can classroom teachers learn to recognize the talents of their students as the professional artists do?

The research has provided strong evidence for the reliability, validity, and fairness of the process in all three disciplines. Analysis of the individual items making up the talent definitions showed all of the items to be highly correlated, meaning that, taken together, they make up a valid and unified definition of talent. The high level of correlation also suggests that all of the multiple items would not be needed to identify a talented student. However, we feel that the other goal of the process — to help teachers recognize artistic behaviors in all students — requires this level of specificity and differentiation.

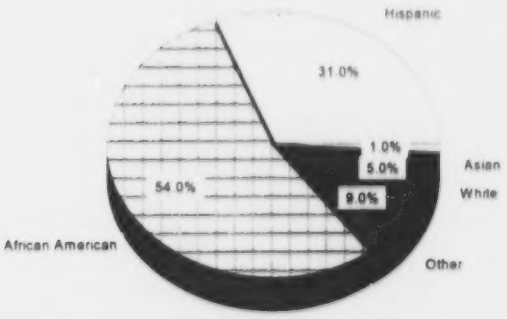
The process proved to be equitable to students of different cultural backgrounds and language abilities. The students selected for advanced instruction represented a full range of students and classes in the schools, including those in self-contained special education and bilingual classrooms. The results were not correlated with tests scores in reading or math. Reading scores for identified students ranged from the second to the ninety-ninth percentile, with over half (62%) falling into the bottom two quartiles. This generally reflects the test performance of the schools as a whole. Measures of self-esteem (Piers, 1984) and self-efficacy (Baum, 1994) did not reflect substantial difference between identified and not-identified students.

A large percentage of the students identified would not have been recognized for gifted and talented programs using strictly academic criteria. The makeup of the advanced core groups is representative of the overall school populations. They reflect a full range of cultural backgrounds and academic levels and include students from all classrooms including self-contained special education and bilingual classes. These processes are a major improvement over existing processes that are highly dependent on prior instruction, English language ability, and academic performance. The following figures demonstrate the range of students identified through the new processes in music, dance, and theater.

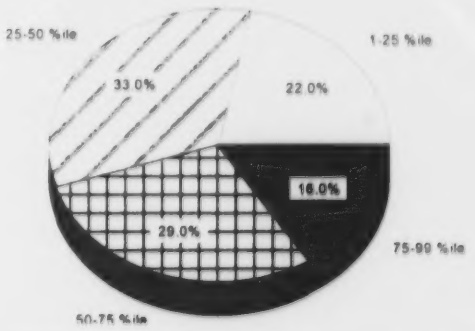
Figure 4. Demographics and Test Score Profile of Identified Talent Group Students

TOTALS	STUD	ETHNICITY					SEX		TEST SCORES IN QUARTILES			
		His	Blk	Oth	Wht	As	F	M	1-25 Math/Read	26-50 Math/Read	51-75 Math/Read	76-99 Math/Read
Core groups	389	119	212	33	21	4	226	163	28/51	82/72	81/75	35/36
%	100	31	54	9	5	1	58	42	17/22	35/33	33/29	15/16

Ethnicity of Students in Core Talent Group



Reading Scores of Students in Core Talent Group



Reliability evidence was gathered over the five week period for the classroom teacher and the two teaching artists. Agreement between the artists and classroom teachers improved each week, reaching a moderate to high level by week four (.67 for music, .82 for dance, and .74 for theater) showing that teachers could independently identify both the selected and not-selected groups as the arts experts did. Blind review by independent arts experts after one and two years of training strongly verified the accuracy and validity of the original selection. Table one shows the interrater reliability results for the three art forms.

Table 1. Interrater reliability results for Music, Dance and Theater processes

	Music (n=227)		Dance (n=192)		Theater (n=134)	
RATER	A	B	A	B	A	B
A-Artist	---		---		---	
B-Artist	.654	---	.782	---	.716	---
C-Teacher	.672	.788	.813	.817	.737	.545

Raters A and B were the arts experts and C was the classroom teacher. The relatively lower level or agreement in theater may be explained by the greater active involvement of the theater artists in the activities with the students during the identification classes. The artist taking part in the activity found it difficult to mark the observation sheet, so that when they switched roles each artist was, in effect, observing different students and they had fewer notations to refer to. In music and dance after demonstrating the exercise, both the teaching and observing artists were able to put their full attention to assessment.

This research has generated particular interest from the Arts, Gifted and Talented, Bilingual, and Special Education fields because of the lack of existing data in these areas. Most previous research has been conducted in affluent environments where students have parental support and ample opportunities for their talents to be recognized and developed. This study, conducted in inner city schools with diverse populations, provides schools with the first reliable, systematic model for assessing artistic talent. In addition, it provides an equitable method to select students for advanced arts training.

The difficulty of defining and assessing artistic potential has helped to perpetuate the attitude that artistic talents are secondary and insignificant compared to other, more easily quantifiable characteristics. This belief hinders the inclusion of the arts into a school's

curriculum. The standard audition process reinforces the conception that artistic talent is subjective, largely mysterious, and relatively rare. After 17 years of development and six years of research the results of the ArtsConnection processes demonstrate that artistic talent can be assessed and a reliable prediction of success through training can be made, even in students who have had no prior arts training. Most importantly, the process provides a vehicle for heightening awareness and appreciation for multiple intelligences, learning styles and aptitudes on the part of teachers, parents and students themselves.

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ArtsConnection

DEVELOPING A NEW TALENT IDENTIFICATION PROCESS IN THEATER ARTS

Barry Oreck

Talent in theater arts is one of the most widely celebrated and least understood areas of human potential. Despite the age-old tradition of the audition and literature's fascination with actors and acting, the characteristics of talent in theater remain poorly defined. This lack of definition presents a serious challenge to the impartial and systematic identification of potential theater arts talent in young people.

In school, as in the professional world, actors are usually chosen either through a brief solo audition or by nomination. Parts in the school play often go first to students who are good readers have loud voices yet these characteristics have not been shown to be reliable indicators of real theater talent. Moreover, theater talent encompasses more than acting ability. The personality and stage presence of the actor are distinct from the storytelling process of the playwright. The potential director's listening and facilitating skills may not be evident in an audition.

When ArtsConnection began to develop a systematic talent identification process for elementary school students in theater arts there were few models in the professional or educational theater worlds. We imitated our highly successful processes in dance and music to work with full classes over multiple sessions, a format that provides both an introduction to the art form and an opportunity to assess students over time. We developed new behavioral criteria for theater talent, and a curriculum that encourages students to express themselves in an atmosphere of fun and comfort, while allowing observers to watch and hear each student individually.

The biggest problem in assessment is theater's heavy reliance on language. With the wide range of verbal abilities and native languages spoken in schools, a fair and equitable process must look beyond language proficiency in identifying theater talent. We sought to design a system that would identify expressive and creative potential in any student regardless of their

reading level or personality. We wanted ESL students to be able to demonstrate their talents in either English, their native language, or without words in a setting created in their imagination. And we tried to establish a level of support that would allow shy students to emerge alongside more outgoing classmates.

An important goal of the process was to involve classroom teachers in the assessment along with the professional theater artists. While teachers may see students read, role play, and act in the classroom, few have the experience to introduce their students to the skills, techniques, and processes that can indicate untrained potential in theater. If teachers are to tap and build on the talents and strengths of their students, they first need to identify those talents. They need opportunities to see their students work in a variety of creative activities and criteria must be clearly defined to focus their observations and recognize outstanding performance.

The criteria for the new process was developed over the course of eight months by a group of theater artists and educators representing many different styles and approaches to theater education.[1] The definition that emerged combines many aspects of theater talent under four basic criteria.

As the assessment is conducted with classes of 25-35 students, it was necessary to limit the number of items and make scoring as simple as possible. Two teaching artists and the classroom teacher rate the students over the course of five classes. The scoring system from the dance and music processes was employed, in which the observers note outstanding behaviors with a plus mark in any of the four categories during the course of the class activities. Additionally, each observer gives a daily overall rating (1-3) for each student.

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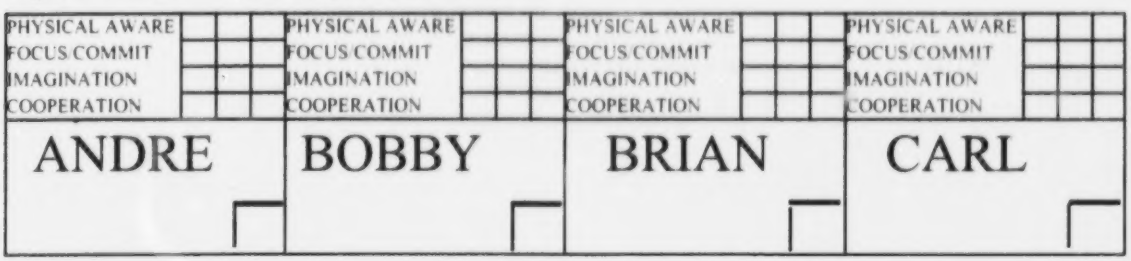
[1] The working group involved in the creation of the talent criteria included Laura Livingston, Michael Durkin, Freestyle Repertory Theatre; Abigail Adams, People's Light and Theater Company; Maxine Maxwell, Theater Works USA; Terry Greiss, Irondale Ensemble Theater; David Shookhoff, Manhattan Theater Club; Bruce Taylor, Metropolitan Opera Guild; Jane Remer, arts education consultant

Figure 1. Talent Identification Criteria in Theater Arts

Physical Awareness	Focus/Commitment
Responds with whole body	Gives energy
Is in control of body parts	Takes risks
Uses and perceives vocal qualities	Participates fully
Can use voice flexibly	Perseveres
Wants to be heard and understood	Focuses eyes on the imagined environment and other players
Is aware of space	
Notices details	Recalls instructions
Observes carefully	Can revise and improve own work
Seems relaxed	
Is unembarrassed	
Imagination	**Collaboration**
Offers ideas	Works with others
Comes up with original or unusual suggestions	Responds to the audience
Finds multiple solutions	Accepts the "rules" of the exercise
Makes the situation "real"	Listens to teachers and peers
Solves problems	Takes direction and criticism well
Sees the whole picture	Gives helpful suggestions
Invents dramatic situations	Takes a leadership role
Has a sense of effective timing	

Figure 2. Observation Tally Sheet (OTS)



After the development of the criteria and instrumentation, teaching artists were selected to conduct the talent identification process and talent development program. The program design team concluded that improvisational theater was the most appropriate approach to use, given the goals of the program and the criteria defined for the assessment. Improvisation offers a variety of exercises that can show students' expressive abilities, cooperation, focus, and imagination without the need to read a text or even to perform in English. Laura Livingston, artistic director of Freestyle Repertory Theater, a New York City based improvisational theater company, designed the curriculum and conducted the first field test with four fourth grade classes in PS 150 in Queens from February -- April 1995. The process was repeated in the Fall of 1995 with four new fourth grades. In the first field test phase two expert observers joined the panel each week.

PS 150 was selected as the site for the theater program after an extensive application and interview process. It is a school in a rapidly changing neighborhood with a highly diverse student population -- over 40 distinct countries and languages are represented. The range of English language ability, customs, and cultural experiences, made it an ideal site to test the new process. The principal and faculty of PS 150 have also demonstrated strong support for the arts in other ArtsConnection programs over the course of many years.

SUMMARY OF RESEARCH RESULTS

Research conducted during the first two field tests of the new process focused on two major questions:

1— Is the process valid? Is this a legitimate definition of theater talent? Is it equitable to all students regardless of sex, ethnicity, or reading and math test scores? Are the students identified through this process successful over time in rigorous theater training?

2— Is the process reliable? Do the raters agree with each other and with other outside experts?

Validity Evidence

Content validity evidence for the instruments was obtained during the development phase. Originally designed by the ArtsConnection project directors, initial pools of 10 observation items were generated based on Renzulli's (1978) conception of giftedness. The observational items and their definitions were then reviewed by seven theater educators representing a variety of styles

and experience. After revision, four items were agreed upon and reviewed by eight experts in the field of theater education, school district coordinators for arts and gifted education, and a psychometrician.

To study the dimensionality of the talent definition, exploratory principal factor analyses were run for the observational ratings (items summed across the audition weeks). The ratings delivered a single factor that explained 97% of the ratings covariation (alpha estimate = .86). Table 1 shows the loadings of each item with its factor.

Table 1. Factor Loading for Theater Criteria

Factor	rank	loading
Imagination	4	.89
Focus	2	.78
Physical Awareness	1	.76
Cooperation	3	.68

The factor results show that each set of observational ratings form homogeneous, unidimensional composites. The very strong loadings for all items also demonstrate simple structure in the data. Finally, the large amount of covariation explained for each analysis means that very little unsystematic variation exists in these observational data.

Discriminant function analyses (DFA) were used to give a more comprehensive view of discriminant validity. To estimate the power of audition scores in the final selection of the students, DFAs were performed to predict student status—Selected (n = 19), Waitlisted (n = 7), or Not Selected (n = 88). It was hypothesized that students' selections should be based on performance during the audition lessons rather than by other factors such as classroom behavior, ethnicity, or academic scores. Various indicators of these (presumed) irrelevant characteristics were gathered from student files. In traditional gifted and talented programs, these variables are frequently used to identify giftedness. Indeed, when teachers are asked to nominate students for talent development programs, they often use such data. But under Javits Act Programs, grant recipients are expected to use nontraditional definitions for talented student selection. Thus, we were interested in comparing the predictive worth of more traditional variables with the audition ratings.

The predictor variables were audition ratings from auditions, sex, ethnic group, Metropolitan Math-NCE, DRP-Reading NCE scores. In the DFAs, only the audition ratings were significant ($p < .001$) in predicting group membership, and they explained 55% of the variation in group membership. According to Cohen (1988), this is a very large effect size.

Additional construct validity evidence was gathered by collecting new ratings on Selected and Not Selected students a year after the original audition process. A random sample of Selected and Not Selected students from the Year 2 audition process participated in a new talent audition. The random selection aimed for a 30% nonproportional sampling (i.e., equal sample sizes) of Selected and Not Selected students. The new audition was rated by professional artists unfamiliar with ArtsConnection's Talent Identification Process. [A Hotelling T2 was used to compare Selected and Not Selected students on all ratings simultaneously. Univariate *t*-tests were used as a *post hoc* probe of the significant T^2, and are summarized in Table 2. To protect against inflated Type I error rate, a Bonferroni correction was applied to the alpha value: The nominal alpha of .05 was divided by 8 (consecutive *t*- tests), to give a new alpha of .006. The *t*-tests show that Selected students dependably received higher talent ratings. The univariate *t*-tests favored Selected students for each rated behavior.]

One of the most significant markers of the success of an assessment approach is its ability to predict future performance. During the two-year advanced training for selected students in the New Horizons program we had opportunities to observe the development of individual student potential. According to semi-annual evaluations by arts instructors using the identification criteria, 85% of the students made good to excellent progress. Although the training was rigorous, only 5% of the students left the program. Additional evidence of identified students' readiness for advanced training was seen in the high attendance rate during audition classes, the amount of home practice claimed, and instructors' reports of students' on-task behavior during their arts classes.

Reliability

Mean interrater reliability estimates among three expert artists across the audition process ranged from .55 to .74. These data showed that the classroom teachers were quite able to identify talent and were in agreement with the two artists. The low level of agreement between the two

teaching artists seems to be the result of the instructional process used in the audition. In theater, unlike in dance and music, it was often necessary for one of the artists to take part in the exercises. This adult participation helped put the students at ease and minimized the unpredictable negative effects of having an unresponsive partner. As a result, the teaching artists were rarely able to mark their observation tally sheets at the same time. An overall consensus was reached by the end of the process but weekly tallies showed significant variability between artists. Table 1 summarizes these interrater correlations.

Table 2. Interrater Reliability Estimates

Rater	A	B
Classroom teacher A	---	---
Teaching artist B	.716	---
Teaching artist C	.737	.545

Stability estimates for the instrument were calculated over two separate one-week intervals: between weeks 1 and 2, and between weeks 4 and 5. Stability estimates ranged from .00 to .59. Because each week's audition sessions were designed to show different aspects of theater talent, we did not expect that stability estimates would be high. These data show some consistency over time, like a general talent, but also some variation based on the specific demands of each session.

Discussion

Preliminary data from the identification process described here show promise for developing a psychometrically sound means of identifying theater talent. This is particularly timely considering the current emphasis in education on identifying and nurturing multiple intelligences (Gardner, 1983). Additionally, selections were based on audition performances rather than on factors such as classroom behavior, ethnicity, or academic scores; thus, this talent identification process appears relatively free of cultural and economic bias.

Theater comprises many related subskills: physical abilities, imagination, cooperation and focus. The identification process developed, tested, and reported for this project elicited these behaviors to provide a dependable asessment of theater talent. The success of this approach in identifying talent in diverse populations suggests a new approach for schools to discover aptitude

frequently overlooked by teachers and standardized tests. The multi-session, multi-factor approach described here shows promise and may have implications for discovering hidden potential in academic as well as artistic domains.

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THEATER ARTS TALENT IDENTIFICATION CURRICULUM

The "Young Talent Program Talent Identification Criteria in Theater Arts" defines physical, cognitive, social, and motivational characteristics that can be recognized in students participating in a theater class. Laura Livingston, artistic director of Freestyle Repertory Theater, a professional improvisational theater company in New York City developed the following curriculum for the five-session process.

Notes on the Process

Each day starts with a group warm-up, to get the students working together and feeling spontaneous. The warm-ups are fast, short, and involve everyone at once. Each day is designed to give the observers a good look at one of the criteria, but all the criteria will be observable each day. The material is presented in an order that allows the children to build their skills over the course of the five sessions.

For Classroom Teachers:

- We're trying to draw the students out, to ask them to do something daring. You have a brief moment in which to see the student create in an unusual environment, so if you say something chastising, it should be very intentional and necessary. You have a much greater chance of seeing what you need if you are encouraging and kind.

- The instructors are modeling risk-taking with a great deal of energy and encouraging the students to invest the same kind of energy.

For Improv Teachers:

- What you're asking the students to do is both possible and hard. We want to challenge students to work hard and excel.

- Don't ask for volunteers. If you ask for volunteers, you may see who's the most interested but it's just as likely to show you who's the most aggressive. A lot of very imaginative children are -- almost as a result of their imagination -- very shy.

- You will see students working at their optimum level when they have an opportunity to work with an instructor. At times when they work with a fellow student you can see some other, sometimes exceptional, gifts because it's most difficult to work with an inexperienced improvisor.

- Allow students to lead you further. For example, if a student is reluctant to take on a character, give them an easy choice. If this allows them to go further -- push them further.

If a student starts at a more advanced stage, try giving them a harder, more abstract challenge -- a metaphor, for example. Not every child should receive exactly the same stimulus. The instructors have to alter the stimulus to both (1) *respect* where the child is and (2) *challenge* them to their best. Students may have natural talents in area which have never been tapped. If they've never tried something before and they're good at it, the next thing is to not only introduce it but to develop it. The question is not only, "Who is most talented at this moment?", but also, "Who is ready for further instruction?" Their response, interaction, and collaboration with the teacher is an important element.

- In some situations, a student looking directly at another could be seen as an act of aggression. In games that require eye contact, the instructors should clearly state, "In our rehearsal place, the rule is that you are not threatening someone by looking in their eyes, you're following the rules of a game."

Tips on The Assessment Process:

- Make notes on students immediately. Otherwise *YOU WILL FORGET.*
- Remember to alternate leadership so both artists can observe.
- At least once during the process allow each child to solo in order to see if they can work with everyone watching them.
- Don't stop to work with an interesting case. You need to briefly assess whether a student's attempt at something did or didn't work. *THIS IS DIFFERENT FROM TEACHING.*
- The improvisor working with the students may have valuable insights that the outside observers don't have. Subtle observations (student's focus, recognition of a concept, etc.) can get lost; check in with the improvisor even if his or her notes are incomplete. They bring in the subjective, intense reaction and have an insider's view of a student's ability to collaborate.
- *THINGS TO <u>LOOK FOR</u>* over the course of the five sessions:
  Focus/Commitment: Does their work improve?
  Imagination: Do their ideas surprise you?
- The *<u>LOOK FOR</u>* notes will also be the kinds of things the instructors will side-coach throughout the class.

Notes For Special Populations

ESL:

- Sometimes -- particularly on the first day -- students think they are to do exactly what the instructors have demonstrated and don't create new objects. The students may appear "lazy" when, in fact, they may be trying to follow instructions very carefully. Keep saying -- and showing -- "Make up new things."

- It's good to demonstrate as much as possible. Tell them that it's what you are *DOING* that is important, more than what you're SAYING. (Many ESL students will assume they are missing the point if they don't get the language.)

- Adapt the activity if you need to (e.g., let them do conducted story in their first language, then have another student who speaks their first language translate it into English; have a bi-lingual student translate what the typist is saying for the performers).

Special Education:

- Students in self-contained classes have been most successful in theater when they had their own separate audition sessions. If you have to merge classes, have the special education class come to room early and give them a preview of the activities.

THE FIVE SESSION TALENT IDENTIFICATION PROCESS

TERMS AND CONCEPTS:

Offer; Accept; Always say, "Yes, and. . ."; Always make your partner look good.

DAY ONE: COLLABORATION

Warm Up -- **GIFT GIVING**

Definition: One partner mimes giving the other a gift. The second partner takes the gift and, by using and talking about it, makes it clear what the gift is and says, "Thank you."
[Offer, Blind Offer, Specific Offer]

The two instructors demonstrate Gift Giving and ask the students to define the rules. Have them do it in pairs, all at once. It may be necessary to explain that it is not important for them to like their assigned partner. Introduce the idea of making offers and accepting, then add making blind offers and yes anding. [See note on special populations.]

LOOK FOR:

Collaboration: Do they accept the size, shape and weight of the mimed object their partner offers; do they remember to thank their partner; are they aware that they must make offers in order for their partner to work with them; are they generally helpful and cheerful with their partner; do they agree with their partner?

Physical Awareness: Do they play with the mimed gifts as well as talk about them?

Focus/Commitment: Do they participate fully; do they recall the instructions; do they focus on their work with their partner and let others focus on theirs?

Imagination: Do they always add to the gift they have been given; do they let themselves act as though the gift were real; do they make up gifts that are different from those in the demonstration?

EXPERTS (Demonstration)

Definition: One partner interviews the other on a made-up topic. Everything the "Expert" says is true and fascinating. Every question the "Interviewer" asks is perceptive and deserves an answer. Every answer is some form of "Yes, and . . ."

The instructors demonstrate two games of Experts: first, following the rules of improv; second breaking the rules of improv. Explain that the goal is to tell a story together (the blocking is often funny, so if they think laughs are the goal, it is difficult to see what is wrong). In the blocking section, try to be really terrible, don't allow the laughter to save you. In the discussion, if they point out that you cooperated (or didn't), ask them what they saw you do when you were cooperating (or weren't). The point is to agree that cooperation is necessary to accomplish the goal, and to discover how to cooperate.

LOOK FOR:

Focus/Commitment: Do they notice the differences in the two demonstrations; are they able to articulate the differences; do they bear in mind the two rules during the rest of the class?

Physical Awareness: Do they notice the demonstrators' physical actions?

EXPERTS

In order to work with as many children as possible, this is done like a **Pop Quiz**

Definition: Everyone in the class is asked questions and the only unacceptable answer is "I don't know" (or not to answer).

Point out how this game is like Gift Giving, the offers and acceptances are in more dialogue form this time. Ask in some order, so you can tell which kids you've called on. Address different intelligences with your questions: e.g., "Show me what they look like; how does their native language sound; who can do the dance; who has a question they would like to ask?" etc.

LOOK FOR:

Collaboration: Do they understand that they are making themselves part of a collaboration by answering; are they able to answer questions without negating other people's answers?

Focus/Commitment: Are they willing to get involved in spite of the strangeness of the first day; are they able to focus their attention back to the instructor when necessary?

Physical Awareness: Do they physicalize answers; in the spirit of collaboration, do they understand how to take the space they need while allowing others room, too?

Imagination: Is it evident?

DAY TWO: PHYSICAL AWARENESS

Warm Up -- **MIRROR PAIRS**

Definition: Students work in pairs, with one student moving, and the other acting as the mirror. During the exercise the instructor has them switch roles.

LOOK FOR:

Physical Awareness: Do they experiment; when leading, do they help the partner to follow; do they challenge the partner; when following, do they follow exactly; do they pass the leadership back and forth smoothly?

Focus/Commitment: Can they concentrate on their partner rather than on others around them; do they listen to the instructor; can they keep track of the switches?

Imagination: Do they try different types of offers (abstract and concrete)?

EMOTIONAL CAR POOL

Definition: Four chairs are set up like the front and back seat of a car. An instructor serves as the driver. The instructor and three participating children each have an assigned emotion. It may be a good idea to have a list of emotions rather than asking for them (in the interest of saving time). The driver picks up the members of the car pool individually and as each person gets in the car their emotion overtakes everyone in the car. When each successive student gets in the car they should get in the front seat and the student who was in the front seat should move to the back seat. (Often you will need to tell the students that they are playing a character so they are not embarrassed about personifying the emotion. For example, boys often feel uncomfortable about playing a sad character who cries.)

LOOK FOR:

Physical Awareness: Do they mime the car; are they aware of the car's details; are they relaxed and unembarrassed; do they take on the physicality of the emotions?

Collaboration: Do they mime the same car as their partners mime; do they let the others talk, too; do they say "yes;" do they help the others portray the emotions?

Focus/Commitment: Do they risk playing emotions; do they switch emotions when the game dictates?

Imagination: Can they imagine themselves as characters other than themselves; can they imagine reasons for their given emotions and the changes they go through?

DAY THREE: IMAGINATION, PHYSICAL AWARENESS (especially vocal awareness)

SOUND BALL

Definition: One person throws an imaginary ball to another person on the circle, making a sound as he throws it. The person receiving the ball catches it, making the same sound with which it was thrown. The receiver then throws the ball to another person on the circle, making a new sound.

Instructors demonstrate; ask students to define the rules of the game; play the game.

LOOK FOR:

Physical Awareness: Do they actually mime the ball; do they actually throw and catch it; do they use their voices so they can be heard; do they experiment with their voices?

Focus/Commitment: Do they focus on the instructor for the explanation; do they focus on their partner when passing the "ball;" do they focus on the whole group when waiting for the ball?

Collaboration: Do they listen for and repeat the sound they are receiving, rather than just thinking about their own sound; do they make sure their partner has received the sound?

Imagination: Do they take risks with the sounds they are making; do they play with the ball as if it were real; are they willing to invent a sound without much planning and editing?

CONDUCTED STORY

Definition: Four students and one instructor stand in front of the class to be the storytellers. The other instructor will be the conductor. The conductor will point at individual storytellers who will make up part of the story for as long as the conductor is pointing at them. As soon as the conductor stops pointing at them, they will stop talking and the next person pointed at will pick up the story exactly where the other person left off. [See note on special populations.]

The storytelling instructor is there in case the story needs to be put back on track. If you don't need the instructor don't point to him or her. The conducting instructor can side coach the story along a bit. If you can't hear the students, try moving to the back of the room because they're probably just unconsciously talking to the conductor. It's hard for the other students to stay focused if they can't hear what's happening. At the end of each story, forbid the content from being included in the next story. Otherwise you will get the same story again and again.

LOOK FOR:

Physical Awareness: Do they use their voices so they can be heard (this is very hard for beginning improvisors to do while making up a story, so don't be too harsh); do they impersonate characters; do they give the characters actions?

Focus/Commitment: Do they listen to the story as others tell it; do they pick up where the others leave off; do they volunteer; do they want to try more than once; do they want to conduct? (Don't let them, though.)

Collaboration: Do they go along with the group story rather than insisting it go the way they want it to? (This can be particularly apparent when they are trying to end the story.)

Imagination: Do they make strong story offers; do they get the hero into trouble; can they switch their idea of the story when it goes in unexpected directions; do they sense what parts of the story interest the audience most; do they impersonate the characters; do they have a sense of when the story is

drawing to a close; do they understand the ideas of routine, breaking the routine, and consequences?

DAY FOUR: FOCUS & COMMITMENT

Warm up -- **YES GAME**

Definition: In the Yes! Game everyone plays at once. Somebody shouts out a suggestion, everybody shouts, "Yes!" and then everyone does it. So if someone cries, "Let's all act like chickens!" the rest of the class shouts, "Yes!" and everyone acts like a chicken. (Point at the person who is going to make the next suggestion.) This is basically a wacky game to get them warmed up and ready to work, but there are a few things we may quickly notice.

LOOK FOR:

Physical Awareness: Do they physicalize the suggestion?

Focus/Commitment: Do they participate fully, give energy, take risks; do they quiet down to hear the next suggestion?

Collaboration: Do they accept the rules of the exercise; do they allow others the space to do the exercise with them?

Imagination: Do they immediately accept the offer and do it in their own way, even if it's different from the others (rather than waiting to accept the offer and imitate what others are doing); when it's their turn to make the offer, is it fundamentally different from the other offers? (e.g., If the offers are, "Let's stand on one foot, jump up and down, wave two hands in the air," etc. and they say, "Let's pretend to be our grandmothers.")

CHARACTER WALK AROUND

Definition: Divide the group in half -- one group active, the other watching -- and then switch. Ask students to walk around randomly, without making patterns and without running into the other students. One instructor should participate, modeling the activity. The other instructor asks the students to make different physical, vocal, behavioral changes (e.g., changing the length of stride, posture, impersonating someone they know, etc.), in order for the students to develop an instant character.

LOOK FOR:

Physical Awareness: Do they allow each specific change to inform other aspects of their behavior; are they aware of where the other people are and are they able to not collide; do they have a vocal range that allows them to use their voices differently for different characters?

Focus/Commitment: Do they discover everything they can about a possible character portrayal from each set of instructions; can they work on their characters while everyone else is working around them; do they persevere with the exercise even if the instruction is difficult for them?

Collaboration: Do they incorporate the specific instruction the instructor gave; do they allow the others to work without interference?

Imagination: Do they develop a series of different characters and are their characters different from the ones developed by others (rather than copying someone else's character)?

INFORMATION BOOTH

Definition: One instructor is an information giver in a department store. He sits on the stage and his chair should be turned so that his partner will face downstage. The students line up and will individually enter as a character and ask for a department or merchandise they are looking for. Just before they enter, the other instructor will give them a word on which to base their character.

LOOK FOR:

Physical Awareness: Do they move differently from their normal behavior; are their voices affected?

Focus/Commitment: Are they able to keep their mind on the exercise in spite of the fact that they are the center of attention in front of the whole class?

Collaboration: Do they remember to treat it almost like an experts scene: do they always say yes to what the information giver asks and do they realize that the information giver's offers are helping them build their character?

Imagination: Can they pretend they are a different person; when the information giver asks questions, can they imagine how a different person would answer or react; can they deal with an abstract word as a basis for their character?

DAY FIVE: WRAP-UP AND REVIEW

SOUND BALL

LOOK FOR:

Physical Awareness: Do they actually mime the ball; do they actually throw and catch it; do they experiment with their voice?

Focus/ Commitment: Do they recall the instructions from last time; have they improved since last time; do they focus on their partner when passing the "ball;" do they focus on the whole group when waiting for the ball?

Collaboration: Do they listen for and repeat the sound they are receiving, rather than just thinking about their own sound; do they make sure their partner has received the sound?

Imagination: Do they take risks with the sounds they are making; do they play with the ball as if it were real; are they willing to jump in and invent a sound without much planning and editing?

TYPING

Definition: One instructor acts as narrator of a story by pretending to type it. While the "typist" sets up the situation, the students will collaborate in taking on characters and adding to the story or making suggestions as to what happens next.

LOOK FOR:

Physical Awareness: Do they physically "become" the character; do they introduce or carry out action; are they aware of and do they use the imaginary environment; are they able to make themselves seen and heard by the audience?

Collaboration: Do they accept other people's story ideas; do they accept side coaching; do they allow their partners stage time?

Focus/Commitment: Do they participate fully; are they wholehearted in their portrayal of the character; when they are off stage, are they still following the story and aware of what they can do to help it?

Imagination: Do they make the situation "real;" do they offer ideas; do they invent dramatic situations; do they see things from their character's point of view; are they aware of the direction in which the story is going and what stage it is in?

[Following is an optional activity, which can be included depending on time]

BUILDING A ROOM

Definition: Without speaking, three to five people invent a room by, one at a time, entering the "room" and miming part of it. Each person will also, in some way, physically acknowledge the existence of the objects the previous people have mimed.

LOOK FOR:

Physical Awareness: Does their added object have dimension and weight; do they remember where others have placed mimed objects; do they place their object in an "empty" spot; do they use their object rather than drawing it in the air?

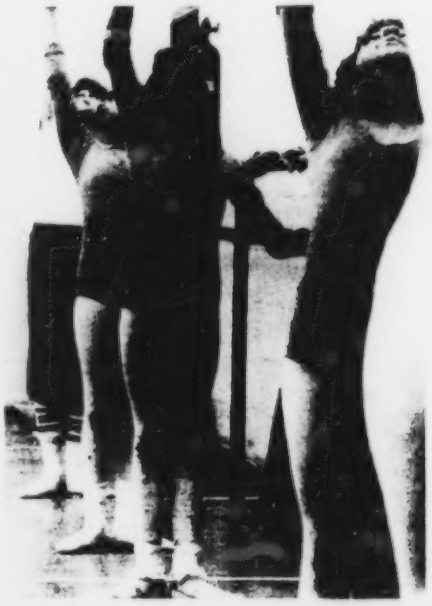
Collaboration: Do they use the objects others placed in the space?

Focus/Commitment: Do they pay attention to and remember the objects that others have placed in the room?

Imagination: Do they add a different type of object than the others have added; do they pretend the mimed objects are real; do they enter the room as a character or with an attitude; do they begin to create a story; do they surprise you?

Arts Connection

Performing Arts Curriculum



Young Talent/New Horizons Program Faculty

Dance

Imani Kahn
Freddie Moore
Jessica Nicoll
Judith Samuel
Chigui Santiago
Carolyn Webb

Music

Phyllis Bethel
Robin Burdulis
Richard Cummings
Bruce Mack
Branice McKenzie
David Pleasant

Theater

Michael Durkin
Laura Livingston

Performing Arts Curriculum Overview

Goals and Objectives

The curricula for dance, music, and theater instruction in the Young Talent Program are designed to help students develop a broad range of skills in the art form, to engage students in the artistic process, and to provide opportunities for performing. Rather than follow a set curriculum, each of ArtsConnection's professional teaching artists -- representing a variety of styles and techniques -- develops his or her own curriculum based on the aims of the program and the artist's understanding of the skills essential to learning the art form.

These curricula are challenging and rigorous. Designed for students who have demonstrated talent and interest in the arts, they also serve as a framework for creative, skills-based instruction for students of all levels and ages. The creatively-based curricula emphasize process along with product and develop students' abilities both as performers and creators. The program's central goal is not specifically to develop professional performers but to develop students' expression and learning skills in the arts, and to give the students a background that will help them pursue further training if they choose.

Program Design and Activities

Four levels of instruction are offered: Students in advanced core groups, selected through the talent identification process, receive weekly instruction in dance, music, or theater. Core students also attend classes at professional studios and theaters. In addition, advanced students may attend after-school classes to learn composition and choreography, develop more advanced technical skills, and rehearse for ensemble performances. Artists also conduct resource classes with whole classes, exposing all students to the arts and broadening their awareness of a variety of styles, forms and cultures. After graduating from elementary school, Young Talent students can continue their training in the ArtsConnection Alumni Program on Saturday mornings.

Instruction is provided from 12:30-4:30 p.m on one day per week in six of the program schools, and on two days per week in two of the schools. Approximately 1600 students participate in classes each year with 450 receiving weekly instruction from October through June. Students perform for their schools and communities on a regular basis and student ensembles perform around the city.

ArtsConnection

CURRICULA IN DANCE, MUSIC AND THEATER

Jessica Nicoll

"When they learn that I teach acting, people . . . often ask me just what one teaches to hopeful aspirants that turns them eventually into trained actors. 'Decent diction, of course,' they go on to suppose. 'And then voice control and bodily grace. But what else -- or is there anything else?' There is. The other elements in a person's training that will make him or her a distinctive and interesting actor are the most delicate factors that a teacher can impart."

Sanford Meisner (1987, p. xvii)

Like the esteemed actor, director, and teacher Sanford Meisner, the teaching artists of ArtsConnection's Young Talent Program see the training of performing artists as a delicate and complex task. The successful training of young artists depends on a teacher's willingness to see students' individuality and on that teacher's ability to respond to and challenge those students toward greater achievement. As Meisner says, "Since no two persons are alike, no universal rule is applicable to any two actors in exactly the same way" (p. xviii).

The curricula for instruction in dance, music, and theater in the Young Talent Program are designed to help students develop a broad range of skills in the art form, to engage students in the artistic process, and to provide opportunities for performing. Rather than follow a set curriculum, ArtsConnection's professional teaching artists** -- representing a variety of styles and techniques -- develop their own curriculum based on the aims of the program and their understanding of the skills essential to learning the art form.

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**Dance Artists -- Freddie Moore, Jessica Nicoll, Judith Samuel, Chigui Santiago, Carolyn Webb; Music Artists -- Phyllis Bethel, Robin Burdulis, Richard Cummings, Bruce Mack, Branice McKenzie; Theater Artists -- Michael Durkin and Laura Livingston.

students' expression and learning skills in the arts, and to give the students a background that will help them pursue further training and performing if they choose.

The Young Talent Program teaching artists' involvement in other aspects of ArtsConnection's work with the schools -- staff development for classroom teachers, family workshops, short term workshops for whole classes, projects linking the arts to other curriculum, and performances for the whole school -- also informs their work with selected students in the advanced instructional program. "I'm very conscious of the dual role of the Young Talent Program," says music teaching artist Branice McKenzie. "Learning and developing a particular talent connects to intellectual processes that enhance creative work, which leads to improved work in the academic classroom, which bounces back to talent -- and so on." Encouraging students' artistic endeavors within the context of their lives, in and out of school, demands that the teaching artists create a flexible and responsive curriculum.

An overriding focus of this program in all the disciplines is to train students to be "game" -- ready to try anything, to take risks, to think on their feet, and to be creative participants in their learning and art-making. While the curriculum for each discipline (and among different teachers within the same discipline) varies with each teacher and group of students, the concepts of artistic process (see ArtsConnection's *An Artistic Process Model for Teaching*) across the disciplines are quite synchronous. The Young Talent Program faculty (in modern, West African, Afro-Caribbean, and jazz dance; percussion and vocal music; and improvisational theater) share a common commitment to collaborative, discovery-oriented, student-centered learning.

A study of the goals and objectives articulated by the teaching artists across disciplines reveals four basic themes and areas of study:

I. Technical Skills

II. Performance

III. Improvisation

IV. Composition

Technical skills

The Young Talent Program teaching artists expect students to develop specific skills in order to excel in their particular art form, both as creators and as performers. Such skills are developed by engaging in the arts process, rather than practicing in *preparation* for creating art. As the educator and school reformer John Holt writes in What Do I Do Monday?, "We ... should not try to separate the skills of an activity from the activity itself. ... [A child] learns to do [things] by doing them. He does not learn the 'skills' of speech and then go somewhere and use these skills to speak with. He learns to speak by speaking" (1995, p. 17). Similarly, the Young Talent students learn to dance by dancing, make music by singing and playing instruments, and improvise by improvising. A traditional definition of technique might focus primarily on physical skills, such as strength and flexibility, intonation, diction, elevation in jumps, etc. The students in this program develop these physical skills by exploring materials and by learning and creating complex pieces of music, theater, and choreography.

The ArtsConnection teaching artists' definition of technique, however, goes beyond physical skills and includes collaboration, spontaneity, openness to new ideas, and effective work habits. Many of the skills defined in the talent identification process used to select students for advanced instruction -- such as rhythm, physical awareness and control, observation and recall, cooperation, and perception of sound -- form the basis for ongoing instruction in the talent development program (see ArtsConnection's *Talent Beyond Words: New Processes for Identifying Talent in the Performing Arts*).

The artists further extend the traditional definition of technical skills to include the development of students' learning strategies and class-taking skills that involve self-regulatory behaviors, social, and self-efficacy issues. Training in any artistic discipline relies heavily on giving and taking constructive criticism and on students' abilities to hear and respond to correction -- key aspects in developing self-regulation. Self-regulatory skills come into play throughout the four areas of curriculum.

Performance

While process is stressed in all of ArtsConnection's classes and workshops for students, teachers, and parents, the students in the selected core groups have been chosen to participate in a *performing* art. Therefore, rehearsal and performance are critical elements of the process. In performance, dance, music, and theater students bring together the skills they have developed throughout the year -- and often reveal skills of which the arts instructor was unaware. The excitement of an upcoming event and the intensity of performance push students to meet higher standards of both technical and improvisational abilities. The teaching artists provide performance opportunities throughout the year, whether in small groups performing for each other during class time, in informal presentations for other classes, or in large-scale productions in or outside of school.

The rehearsal process often differs from regular arts instruction. As performance time approaches, teaching artists devote more time to rehearsal of performance material. Lessons on technical or creative principles focus more directly on their application to the performance. Rehearsals call on new skills:

- **Active Inactivity**
  During rehearsals a choreographer, conductor, or director often needs to work with a small group or individual while the others either work on their own or wait. Students' self-regulatory behaviors are critical during this phase; if waiting becomes inattention a performer can easily miss a cue or a direction that changes the structure of the piece. "Active inactivity" describes the state of readiness that students must maintain during these periods. If there is enough space and they are self-motivated (and able to stay alert for the next instruction) students may rehearse themselves while the teacher works with others. Or they may watch and learn from the coaching other students are getting from the teacher, even if it may not seem directly applicable.

- **Learning Through Repetition**
  The repetition inherent in rehearsal of set material also distinguishes performance rehearsals from the regular class process. Young performers must learn to "polish" material and to bring fresh energy to repeated run-throughs. Students may be asked to perform movement, musical phrases, or text over and over again as the instructors lead them to richer interpretations of the material. Interestingly, most students are excited about repeating material. While they may greet a teacher's request -- "Do it again" -- with groans, they tend to jump to the task with energy and a new eagerness to succeed. Often young performers will ask to repeat the work "just one more time" though class is over.

- **Teaching Fellow Students**
  Though this skill develops in classes throughout the year (particularly during work on students' own compositions), it is frequently put to use during the rehearsal process. While the teacher works with individuals or small groups, students watch and assist each other. They must develop keen observation skills and a positive, helpful manner if their comments are to be accepted by classmates. In order to know when and whom to ask for help, students must also be clear about their own needs and their classmates' strengths.

- **Making Spatial Adjustments**
  Often dress rehearsal and performance offer the first opportunity for students to be on stage. Shifting instrument set-ups, blocking, or choreography set in a gymnasium or other "studio" to a new, smaller, unfamiliar stage is a difficult task for any performer.

- **Adapting to Unforeseen Changes**
  Live art, by its very nature, cannot be presented the same way twice. Steady, rigorous rehearsals prepare students to respond to the ever-changing conditions of a live performance. They learn to cover for missed cues, adjust to varied timing and spacing, remember complex choreography, music, or text or improvise over something they've forgotten.

- **Full Commitment of Body/Mind/Spirit**
  Performing for an audience of peers is a huge risk that demands commitment and courage. Even students who have seemed hesitant or removed during the rehearsal process often throw themselves into performance with new energy. Performing can ignite a full-out, "do or die" sensibility in many young performers. Watching backstage, the teaching artists witness students urging each other and themselves on with the seemingly paradoxical combination of self-control and high energy. The urgency of making a costume change, an entrance, or a backstage crossover in time for the next piece inspires students to operate at peak intensity. On stage students often perform with a fullness that they never exhibited in class.

Improvisation

All dance, music, and theater students in the Young Talent program are given training, to differing degrees, in improvisation, learning various structures through which they respond individually and expressively to solve creative problems. The students' technical, self-regulatory, rehearsal and performance skills all come into play in a successful improvisation.

The extraordinary agility of mind, body, and spirit that students develop when asked to respond openly to a variety of problems and situations is perhaps the greatest benefit of

improvisational work. Students in all three disciplines learn to value improvisation for its own reward but also find ways to use improvisation to develop compositional ideas.

Teaching artists see the benefits of improvisation clearly when students take the stage and are able to carry off a live performance with its many potential changes and unforeseen crises. The self-reliance and presence of mind that come from improvisational work are broadly applied throughout students' lives, in and out of school. Improvising helps students learn to think.

Whatever the focus of the improvisational work, its success depends on two fundamental elements:

- **Clear Structure**
  Given a clear structure, students can improvise freely on design and expressive elements without concern for a chaotic environment or unclear task. The security of a structure naturally helps support the second key element:

- **Atmosphere of Acceptance for Individual Responses**
  Once students are clear about the structures (or "rules of the game"), they are encouraged to rely on their own interpretations of a problem and to express themselves freely. Teaching artists support individual interpretations by observing and commenting on the rich variety of responses and by having students watch and appreciate each other's contributions. Improvisations are not "free-for-alls" but challenging opportunities for students to solve problems while further developing their technical, performing, and compositional skills. Comments from teachers and classmates encourage structural clarity and creative growth.

Composition

Learning the craft of composition (choreography, music composition, character development and/or playwrighting) helps students to develop beyond the realm of artist as "replicator" into artist as "creator." In creating their own work, students expand their understanding of a wide range of artistic forms and deepen their artistic perception of the world generally, seeing elements of expression, design, and movement in their daily lives and in other works of art.

In addition to developing an artistic process and perspective, composition involves collaborative, inter-personal skills. When responding to others' work students must develop a sensitive eye and manner; the artist's ability to both take and give constructive criticism is essential to a productive process. The students also work with classmates in building duet and larger group pieces and must adapt to a range of abilities and personalities.

COMBINING THE ELEMENTS: THE DEVELOPING ARTIST

The integration of all four aspects of training -- technical skills, performance, improvisation, and composition -- is critical to the curriculum as a whole. Often the last two areas, in which students mine their own thoughts and feelings to present a unique artistic statement, are omitted from arts instruction for young people, or are approached only after students have achieved basic technical and performance skills. In other settings, students are encouraged to explore their own creativity but do not have the opportunity to develop practical, technical skills for increased range of expression. Rather than isolate artistic training in either technical or creative categories, the Young Talent Program explicitly requires that the breadth of students' artistry be addressed. Robin Burdulis, a member of the music faculty, describes the need to unite technical and creative efforts: "The students are working things out for themselves, trying to access what's inside and manifest it. They might have something in their minds or in their hearts that they would like to do with the instruments. But the hands are not at the same level." By dealing with creative *and* technical development, the teaching artists strive to bring hands and heart together.

The artists' abilities to identify and lead students in fourth through sixth grade through various stages of development on their artistic journeys hinges on seeing this curriculum as a foundation rather than as a blueprint. Success throughout this three-year progression is both individual and collective. A sensitive teaching artist's on-going evaluation of these young artists' progress demands that the curriculum change and grow as the students and their ensemble change and grow. The ways in which artists in each discipline describe the specifics of their instructional processes, reflect on the development of their students, and perceive the potential outcome of this work are addressed individually for dance, music, and theater.

DANCE

Technical skills

"Technique" often becomes a sticking point when dance teachers gather. With so many schools of thought -- even within a single style such as modern, Afro-Caribbean, or jazz -- a discussion of technique can turn into an argument about various approaches to developing physical skills. By turning the discussion away from stylistic debate and toward issues of

developing greater body awareness, expressiveness, rhythmic skills, perseverance, etc. (the criteria used in ArtsConnection's Talent Identification Process) dance teachers can find common ground.

Mary Joyce, in Dance Technique for Children, lists ten basic physical skills she considers important for children to master in dance: "elongation of the back; moving from the center; use of energy; alignment of hips, knees, and ankles; perception of movement; perception of rhythm; lift and placement; articulation; opposition; and basic locomotor steps" (1984, p. 9). In ArtsConnection's dance programs, students develop these physical skills within the context of a wide range of dance forms. Their understanding of rhythm and alignment, for example, may be applied differently when learning the traditional West African dance Funga, than when working in a modern/jazz style of dance. Yet the students' mastery of those basic skills is applicable to both forms.

Members of ArtsConnection's Young Talent Program dance faculty address these same skills in their various styles of dance: modern/jazz, modern, Afro-Caribbean, and West African. Technical skills naturally overlap with improvisational, compositional, and performance skills, and are most effectively taught when seamlessly linked to those areas. Some technical goals and objectives these teaching artists identify include having students:

- Develop strength in the center of the body and learn to move with a sense of length through the torso. They will demonstrate the use of the torso as the center of movement through: improvisation and exercises on swing; locomotor patterns using high energy (skips, leaps); lateral sequences with arms and torso.

- Perform combinations of locomotor patterns using visual demonstration only and using verbal instruction only.

- Demonstrate an understanding of the use of time and space: knowing their place in the space; knowing how to move through the space without touching others; moving rhythmically across the floor; entering together as a line.

- Perform simple pliés, jumps, and foot exercises with an understanding of the role of the legs and feet in recovering from air movement.

- Gain understanding of rhythmic phrasing.

The dance classes generally begin with center work, either standing or seated, in which the students engage in exercises focused on the use of the spine, moving into articulation of arms, legs, and feet as they warm up their bodies. The artistic process is continually called upon throughout the class. During the warm-up, for example, students are often asked to use images to deepen the movement experience (e.g., "Imagine you can touch the ceiling as you reach up and out"). They may also be asked to contribute their own ideas to a phrase during the warm-up (e.g., "Use the last measure of six to explore levels in an improvisation that ends in second position plié"). Some teachers vary the warm-up from week to week. Others establish a set routine, which the students eventually lead on their own. In either approach the students are engaged, from the first moment of class, in learning and repeating choreography. They come to understand that warming up can also be dancing.

Rhythm, a critical aspect of the students' technical training, is fostered by focused work with live accompanists. Students develop their basic rhythmic responsiveness to the music ("feeling the beat"), identify and respond to different meters, explore rhythmic phrasing in movement, identify "the break" or musical introduction, listen and respond to unmetered music, and create their own repeatable rhythmic studies. The teaching artists also work with students on finding internal rhythms and seeing rhythm in visual and literary arts and the natural world. The artists weave these activities through class, from the opening warm-up and center combinations to improvisational, choreographic, and across-the-floor work.

Center combinations are often developed over the course of a semester. While continuing to advance technical skills, these phrases are also the beginning of the choreographic, rehearsal and performance process. Similarly, improvisation, rather than occupying only a distinct segment of the class unrelated to technique, may be used to inform a specific technical challenge. For example, students working on the pliancy of pliés may improvise on the quality of elasticity and then apply the benefits of that exploration when they return to the plié series.

Performance

Students learn choreography set on them by their instructors and may also create and teach their own short studies for performance. The young dancers learn choreography in a cumulative

fashion, beginning with a small section of a phrase, rehearsing on their own during the week, reviewing and adding to the phrase the next week, and so on. As they become more familiar with the material the dancers learn variations in which facings, pathways, qualities of movement, timing, and groupings may change.

Concurrent with the physical development of the choreography is training in the traditions and intentions of the work. For example, students learning *Ibo* in Judith Samuel's class would also learn the story of Ibo, in which enslaved people from Africa chose death over enslavement. The students' understanding of the story is crucial to their interpretation of the movement, which reflects a struggle against the chains of bondage. Ms. Samuel asks students to consider also the many ways in which humans are bound -- physically, psychically, emotionally -- and to approach the movement through their own experience of breaking all manner of "chains of bondage."

Students learning the traditions of modern dance choreography apply their understanding of choreographic elements -- using a body in space with time and force -- to fulfill the choreographer's intentions and contribute their own ideas. In a modern piece choreographed on the students, for example, the choreographer might ask the students to discover and express the emotional content of a particular movement phrase or to develop their own interpretation by varying dynamics within the phrase.

Among performance-related goals and objectives, the teaching artists expect students to:

- Perform with verve and commitment, using characterization, dynamics, spatial awareness, focus, and projection.
- Work together and maintain discipline during rehearsals and performance.
- Rehearse and critique others in small sections of group work.
- Direct (and assist in) rehearsal process and warm-ups; review choreography from the previous year; and learn new choreography for performance.

Final performances at the schools usually begin with a brief lecture-demonstration in which the students lead their own warm-up. This is often followed by examples of improvisation, using suggestions from the audience, visual stimuli, musical ideas, or verbal concepts as thematic material. Both of these sections demonstrate the independence the young dancers have developed in their course work. The teaching artists generally coach from the side rather than lead the dancers from the front (as is common during regular class sessions).

The performance then features both teacher and student choreography. All segments of the performance are usually created, rehearsed, and performed with the collaborative input of the accompanist and sometimes guest musicians. A "Gala" event at ArtsConnection's midtown Center concludes the school year and features short pieces from all of the school dance programs. In addition, many of the artists schedule performances in the community, for the PTA, and as part of other school events throughout the year.

Improvisation

As noted above, improvisation supports the students in all aspects of their dance training, from technical skills to performance to development of their own compositional craft. Each teaching artist applies improvisational ideas in various ways so that students will:

- Improvise freely with elements of time, force, space, and the body.
- Explore movement qualities through creative movement games.
- Respond to a variety of visual, verbal, and musical cues in improvisation. Themes include exploration of shape and design, use of weight in a swing, and response to metered and unmetered music.

Structures for dance improvisations involve spatial forms, time considerations, and body control. Some typical structures include:

1 – Move away from and back to places in 16 counts.

2 – Each person around the circle has two measures for improvising on the rhythm while the rest of the circle claps the beat.

3 – Group A holds a stillness while Group B travels to a new location in eight counts. Then Group B holds a stillness while Group A travels to a new location for eight counts.

Student and teacher responses encourage deeper exploration of -- and greater critical thinking through -- the improvisational process. Teachers guide observation and discussion by focusing students attention with comments similar to the following:

1 – "Did everyone make it back to their place in time? Let's try again and see if you can keep working on the rhythm and dynamics of swing while you stay within the time frame."

2 – "Kevin showed excellent use of space. Now let's see if he can really make us believe he's struggling as this character must have in this situation."

3 – "Look at how differently these two dancers interpreted the rhythm of the musical phrase - and how interesting each solution was."

Improvisational work supports every area of dance training. In technique, students who lack strength or variety of dynamics in the torso and arms may be asked to improvise, using varying degrees of force in the upper body (moving as if pushing through peanut butter, as if flicking aside a cloud of butterflies, as if floating in water, etc.) and then to return to the *port de bras*, keeping alive some of these sensations as they carry the arms through various positions. In rehearsal, students lacking the percussive energy required for a section of choreography may be asked to improvise with percussive accents and then bring their new understanding to the set choreography. When working on composition students are often asked to improvise. Their explorations help them discover movement and ideas they can set and develop in a repeatable phrase or short study.

Composition

Students' skills in the craft of composition are developed through both observation and participation. Their understanding of choreography begins with movement combinations in class which often develop into the full-length work that is set on them as a performing ensemble. Such combinations grow more complex through explorations of different facings, groupings, spacing, pathways, dynamics, and rhythmic structures (e.g., counter-point, canon, accumulations, etc.).

Watching professional choreographers' work -- either on video or in live performances -- helps deepen students' understanding of the elements of composition. ArtsConnection provides opportunities for students to see professional companies perform, both in their schools -- as part of an ArtsConnection season of events for the whole school -- and at theaters throughout New York City. The students are often invited to talk with dancers and choreographers after performances; these discussions offer students another opportunity to consider how a dance is crafted and to apply their own experiences in dance class to stage presentations.

As their technical and improvisational skills grow, the students begin to experiment with their own choreography. They begin with simple studies -- focused on a single element (such as rhythm or shape) or a conceptual theme (such as "struggle" or "community") -- and become more

complex over time. As in the improvisational explorations, students are given very clear structures (using space, time, force, the body, and expressive content) through which they develop choreographic studies. In their choreographic goals and objectives, the teaching artists expect students to:

- Create rhythmic studies -- moving to different types of rhythms and identifying the parts of the rhythms they hear -- and use pattern and shape in choreography.
- Examine the choreographic structure of a piece, identifying movement and musical themes, spatial patterns, and use of dynamics; students will then begin to explore their own choreographic ideas.
- Create short pieces using visual and verbal imagery (postcards or word-cards) as inspiration for their work. Students will be able to describe and discuss different musical choices the accompanist makes for different studies.
- Observe and take notes on improvisational and choreographed student work, then guide the class discussion independent of the instructor.

Through the process of developing choreographic craft, students learn to look at and appreciate a wide range of choreography, including folk and traditional forms, concert dance, and dance for theater. As choreographers themselves, they must learn to pursue their own vision while adjusting to the specific needs and skills of other dancers. A choreographer might, for example, be able to perform a specific fall which his or her dancer is unable to execute skillfully. The choreographer's task is then either to find a way to help the dancer learn the fall or to adapt the move in a way that maintains the choreographer's idea *and* allows the dancer to be comfortable and look his or her best.

The opportunity to perform their own choreography helps students deepen their commitment. Work that springs from their ideas and movement impulses, and is guided by the teaching artist, the musical accompanist, and classmates' responses, often has a freshness and fullness that grows out of the students' unique perspectives as young artists.

STAGES OF DEVELOPMENT

Throughout the training process, the teaching artists identify various stages of development shown by individual students and by the class as a whole. The artists expect the students to

become accomplished in the artistic discipline itself, demonstrating improvement in physical, creative, and observation skills; to develop a sense of self-discipline through practice of the art form; to acquire responsible work habits; and to learn collaborative skills that contribute to ensemble work.

The routes to such accomplishment are both individual and collective. Students in the second or third year of the program (Core II) are expected to take on greater challenges and to demonstrate greater maturity in their performance than those in the first year (Core I). In addition, different individuals will demonstrate varying levels of achievement according to their own process and experience.

Students selected for advanced dance training are expected early on to demonstrate strong body awareness (both in body design and in location in space), rhythmic sensibility, a range of movement qualities, improvisational and risk-taking skills, and expressiveness. Their ability to develop these skills in class and to grow as performers and creators depends in large part on their interest and on their self-regulatory abilities. While individual students enter the program at a range of levels, certain standards of achievement are expected of them as a group. Following are some examples of the types of skills that the dance program addresses and the various ways in which students at different stages of development approach these challenges.

Body awareness

Core I students should be able to learn movement phrases that use various lines and shapes of the body; should be able to find a personal space in the dance area, know how to create (wordlessly) a circle with others, and arrange themselves in lines to move across the floor. Students demonstrating the most basic level of body awareness skills in Core I may have to be reminded about a flexed or pointed foot or a specific facing or directional pattern, but should also begin to self-correct, remembering instructions from previous classes and applying them to new combinations. Core I students with excellent body awareness, by contrast, sense the curve of the back, the rounding or extending of the arms, the flex or point of the feet. They find and create these shapes without being called to focus on a particular body part or design. By Core II, *all* students should demonstrate awareness of body shape without constant reminding. They should

have excellent spatial awareness -- not colliding with other dancers, adjusting space when necessary, showing clear understanding of body facings, paths and directions in space -- and should demonstrate the ability to change spatial orientation in preparation for performance.

Rhythm

All Core I students should demonstrate a basic understanding of and connection to a rhythmic, musical pulse. Rhythmic awareness is revealed in set combinations and locomotor patterning and in improvisational and compositional work. The average Core I or II student working on a rhythmic improvisation may stay with regular, repetitive patterns, demonstrating little variety in the use of stillness or accents while successfully maintaining the basic pulse. The excellent student understands a range of rhythmic patterning, using rests, syncopation, and sustained movement along with regular accents when creating original rhythmic phrases. While beginning students in Core I may be especially challenged by unmetered rhythms, relying on a strictly metered pulse for all rhythmic work, advanced students in Core II should demonstrate an ability to create and learn movement phrases built on breath and other natural rhythms, or inspired by rhythms the students see and hear within pieces of visual art and literature.

Sequencing

Core I students frequently learn sequences created within two measures of eight and are sometimes asked to work out the same phrase on the other side of the body. Core II students may regularly learn four measures of eight, perhaps including an improvisational section, changes of facing, and reversing sides. Average students at either level successfully pick up the combination with accurate facings, body shape, and rhythmic patterns. Excellent students discover and express the range of dynamics within the phrase, move expressively, take and use corrections to improve the quality of their performance, and rehearse on their own.

Rehearsal

Core I students generally have difficulty with the concept of rehearsal, seeing it as waiting time. Average Core I students are expected, at the least, to wait quietly for their turn. Excellent students use the time to review or create new material, finding space in which to work on their own or to help others. Core II students are expected to understand the rehearsal process and the importance of quiet, attentive participation. The excellent Core II student watches rehearsal intently, making mental or written notes and offering constructive suggestions at appropriate times. Excellent Core II students are able to direct small groups on their own.

Performance

All students are expected to dance full out in performance; cover for mistakes; approach the work with seriousness of purpose; be responsible for costume changes, entrances, and exits; and conduct themselves professionally on stage, backstage, and in their final bows. Some Core I students with little performing experience reveal their shyness on stage and need encouragement to gain confidence in performance. They may also need help understanding stage etiquette, costume requirements, and other performance details. Core II students should exhibit appropriate stage conduct: no talking or giggling (either as performers or as audience members, both on and off stage) and total commitment to the work. The set choreography is much more complex for Core II than for Core I -- often involving contrasting phrasing, canon structures, and students' own choreographic passages -- and therefore requires greater student responsibility during performance.

Improvisation

Core I students are just beginning to learn the structures and elements of improvisation. Thinking about time, space, body, and force in terms of dance-making is still very new. When improvising they often need reminders of options, such as changing directions or facings, playing with speed and duration, varying use of force, and focusing on different body parts. By Core II, these elements should be fully incorporated into any improvisation, no matter what the theme.

Improvisations for Core I students are much more structured than those for Core II. Time and space limits are often set for them ("two measures of eight to leave and return to your place") and images are clear ("move like a robot, with sharp accents and angular shapes"). Core II students, once given a theme (working with drop and suspension, for example) have free use of space and time and are expected to vary rhythmic structures, facings, levels, and tempi. They are also expected to improvise on various stimuli that are open to interpretation (using a photograph of a painting as inspiration or responding to the musician's choices of instruments, rhythm, or dynamics, for example).

Average students in both levels are expected to know how to begin and end an improvisation in stillness, how to use space freely without interfering with others, and how to observe and comment on others' improvisations with reference to choreographic elements and content. Excellent improvisors approach each topic with enthusiasm and freshness, take new risks without concern for others' comments, use what they've learned watching previous groups, and listen with an open mind to classmates' comments.

Composition

Core I compositions are very structured. In a typical beginning composition study, students may be asked to create their own body shapes in a set pattern of changing levels (high, middle, low). The students may then vary the tempo, making choices about speed and duration within a set time frame. Finally the students may pair up and teach each other their choreography, setting two pieces together to create a duet in unison. Average Core I students are able to follow the assignment, creating and remembering shapes at changing levels and working in approximate unison with their partners. Excellent Core I students are extremely detailed in performing both their own and their partner's shapes and are able to sense the felt timing of the piece as a whole -- moving completely synchronously with their partner, whether fast or slow in transitions between shapes.

Core II students may use improvisations to create larger group works. One assignment that builds on students' understanding of design concepts requires students to reflect on postcards of various paintings. Students first use improvisation to explore the use of weight, line, shape,

emotion, color, etc. in movement as related to a variety of paintings. Next they work in groups to set a piece of choreography that will express their understanding of one particular painting. Average Core II students are able to create a short work with their partners, contributing ideas to the project, taking critique from classmates to improve the piece, and remembering the choreography. Their piece may capture the spatial design and shapes within the piece of visual art used as their "inspiration," but may not have extended the lines of movement or interpreted the mood of a painting in a way that would push the dance to a new level of understanding.

Excellent Core II students find unique approaches to the assignment by exploring both content and form and improvising on several ideas as they shape the piece. These students might begin by playing with shapes, then vary the energy of their movement based on the color or gesture they see in the painting. They interpret the piece of art fully and surprisingly, taking others' ideas as inspiration, and performing the choreography with freshness and intensity in every showing.

Student Outcomes: Looking To The Future

Students who go through the dance program should, at the very least, know how to take a dance class: follow structures for floor and standing warm-ups, know how to line up for moving across the floor, enter after a clear musical introduction, exhibit a basic understanding of rhythmic and musical phrasing, and follow the cooperative and collaborative rules of class. They should move with energy and confidence and should enjoy taking risks when learning new things. They should demonstrate respect for the traditions in which they are being trained, and appreciation for and understanding of the cultural foundations of the work. In addition, these young dancers should be able to create both improvisationally and choreographically based on a range of stimuli and with a basic understanding of the elements of design in dance.

The dance program trains students to observe and comment on works of art, respect cultural traditions, take and give criticism, work collaboratively with classmates, and share their own and listen to others' ideas. They should know how to support each others' learning process, celebrate the efforts of individuals, and value their achievements as part of an ensemble. Through practice

in the discipline of dance these students should become astute observers of the world around them, able to connect principles of art, movement, and expression to any concept they encounter.

MUSIC

Technical Skills

Vocal music and percussion form the heart of ArtsConnection's music program. By using the most basic instruments -- the voice and the body -- students develop a sense of their own musicality and the foundation to play any music and any instrument. A group of sixth grade students who worked for three years in an ArtsConnection music program taught by David Pleasant exemplify the degree to which an excellent vocal and percussion program can prepare individuals for any musical training.

The sixth grade musicians were invited to the New School for Social Research in New York to participate in a mentoring program with several of the college's music students and their teacher, the well-known jazz percussionist Joe Chambers. After working with the young musicians at their elementary school, the older musicians hosted a session at the college. There they asked their guests to choose from a new set of instruments: a trumpet, a trombone, an electric guitar, and a saxophone. None of the students had played any of these instruments. The mentors showed the young students how to hold the instruments, create a sound, and find a few notes. After a few minutes of practice the sixth graders were ready to play. The entire ensemble -- college students, the sixth grade percussion ensemble, and the new instrumental soloists -- began to jam. The young musicians' ability to play these new instruments with confidence, find and hold pitches that fit with the musical phrasing, and make music during their first attempt astonished the mentoring musicians. It did not, however, surprise Mr. Pleasant or ArtsConnection. As Phyllis Bethel, another member of the music faculty, says, "We are preparing our students through significant and useful musical experiences, and they can take it wherever they want to."

An ancillary benefit of the vocal/percussion emphasis in ArtsConnection's music program is its cost-effectiveness. Many schools do not have and cannot afford a full instrumental orchestra. An ensemble of percussion instruments -- including xylophones and other tuned percussion as

well as hand percussion instruments such as tambourines, shakers, and frame drums -- can be acquired over time to offer a full class of students the opportunity to make music.

In making music, students learn technical skills and use them in improvisation, composition, and performance -- all of which build students' musicality and musicianship. Phyllis Bethel describes her philosophy toward technique: "I guide them, make it easier for them to play, and give them technical assistance to access emotion. I'm not trying to give the students conservatory training but, rather, musical experiences they can build on if they are serious and want to pursue music." The program also seeks to inspire interest in different music, genres, and cultures, and to develop cultural awareness and openness to new and unfamiliar musical styles.

The skills developed through the music program taught by ArtsConnection's teaching artists focus on students' fundamental musicianship and involve work on rhythm and phrasing, melody, dynamics, and ensemble playing. The program offers instruction on a variety of percussion instruments (e.g., congas, xylophones, glockenspiels, and metallophones) in addition to vocal training and body percussion. All of the students learn to play all of the instruments and to transfer a melodic line from voice to instruments. The teaching artists' broad technical goals include expectations that students will:

- Develop rhythmic skills including: replicating rhythmic patterns vocally and instrumentally; creating rhythmic patterns from words; vocally sustaining notes while keeping a beat; counting time; learning the rhythm and phrasing of a song using the voice first, then transferring that rhythm to drums; changing tempo with various exercises and pieces.

- Strengthen their vocal musculature, develop proper use of breath, and understand the basic workings of the voice. They will develop strengthened tone and be able to sing in two-part harmony.

- Become familiar with percussion instruments from many cultures and will exchange instruments to gain experience and facility by playing as many as possible.

- Learn the fundamentals of conducting and following a leader with regard to phrasing, entrances and exits, specific non-verbal signals, and stopping and starting.

- Become familiar with different meters through movement and body percussion and be able to identify and create within different tempos, meters, and dynamics.

Music warm-ups involve students in making music from the beginning of the class. Vocal warm-ups, which may differ from week to week and progress in difficulty over time, strengthen the voice and develop students' awareness of tone, pitch, tempo, melody, meter, harmony, and rhythm. Percussion warm-ups, focused on these same skills, often begin with body percussion (hand-clapping, foot-stomping), proceed to vocalization ("vocable" or nonsense syllables), and then move to work with instruments. All aspects of warming up are approached as song, rather than as "exercise." Branice McKenzie speaks of immersing students in a range of musical styles during warm ups. "Every time we do a vocalise," Ms. McKenzie says, "I try to do it with a different style: it might be swing, samba, European classical, be-bop, or rhythm and blues. Students must listen to and reproduce the melody, the lyric, and the rhythm of each vocalise. The warm-up provides the basis for learning songs, as well as for creating one's own. By developing technical skills creatively, I'm helping the students find and tap into their own musical spirits."

Body percussion and vocal warm ups may extend into "rhythmic play," during which two or more groups play rhythmic phrases simultaneously using body percussion or "vocables" or both. Students may be asked to create polyrhythms and harmony and to match pitches using melodic and rhythmic phrases, first vocally and then on instruments. Through this process students learn to focus and persevere and further develop their ability to listen and play at the same time. They learn difficult concepts such as syncopation, resonation, and modulation and apply those concepts to their playing as well as to their improvising and composing. The young musicians steadily build their stamina, learn to maintain a steady tempo, and play changes. The warm-up also develops the students' ability to follow a conductor's directions and to blend as an ensemble. Listening skills, as well as playing skills, help students develop their understanding of meter, harmony, rhythm, and melody. In teaching about meter or tempo, for example, a teaching artist might play a song on piano or guitar in three different tempos or meters and ask the students to describe the differences. By listening to music students learn the vocabulary of the art form.

When teaching parts on instruments the teaching artists have students sing the parts first, initially concentrating on the rhythm more than the pitches. By feeling the rhythmic phrasing in their bodies, students are better able to transfer the music to an instrument. The teaching artists choose music that the students will find interesting -- music that is rhythmically and harmonically

sophisticated -- and create parts that may be individually simple while maintaining the polyrhythmic complexity of a tune. The music is often material the teaching artists use in their own professional work, arranged by the artists for the student ensemble. The music program's repertoire features music of many styles and from all over the world. It includes folk music (from Europe, the Americas, the Caribbean, and Africa), jazz, South African Township, Brazilian Samba, Rhythm and Blues, Spirituals, South African and Yoruba chants, work songs, and European classical music.

In discussing the development of vocal and instrumental technique, the teaching artists stress the growth of students' confidence, openness to new ideas, and awareness of their own and others' creativity as essential to increasing technical skill. Students are often asked to choose their own parts and instruments and to contribute parts, make changes, and offer new ideas. Once students are involved in the music, interested in the rhythm and the melody, their technical skills naturally flourish. Phyllis Bethel describes this spontaneous growth of ability: "We don't want to kill the desire; when it gets hard, they are challenged. They have to practice, drill, and concentrate, but they do so because they want to."

Performance

Performing as an ensemble is central to the ArtsConnection music curriculum. The skills required for developing a performing ensemble include cooperation, listening, persevering, and both leading and following. The group must learn to conduct itself and to critique its own performance as its members integrate their technical, improvisational, and compositional training. Through this process, the teaching artists expect their students to develop a sense of consideration and respect for the leadership role and to perceive the need for cooperation.

Performance reveals not only students' technical accomplishments but also their understanding of the music and their ability to communicate musically. "We discuss the meaning of the song," says Ms. Bethel, "and the concepts behind it." In her class, for example, students may learn *Somagwaza*, a South African chant. This tapestry of a song challenges students to hold onto three parts rhythmically and tonally as they explore polyrhythm, harmony, syncopation, and vocal technique. Equally important, however, is the meaning of the song -- a

declaration of manhood from young men who must go into the forest and send their voices across a vast distance to be heard. By understanding the meaning and purpose of the song, the students are better able to sing in its true style -- opening their voices and sending the music out.

Most of the music faculty's performance goals feature self-regulatory behaviors as well as specific musical objectives; risk-taking, personal responsibility, and self-initiation underlie any successful performing group. When students take responsibility for their part in the ensemble they realize the obligation each individual performer has to a group effort. The goals include having students:

- Learn to play together as a group through experience both in sectional playing -- vocally, with body percussion, and on instruments -- as well as in the larger ensemble. Students develop skills in listening and cooperation, dynamics and control, and leading and following.

- Take responsibility for their own participation by engaging in group critique, in which they assess and analyze their own and their group's work.

- Take turns conducting the ensemble in order to appreciate the importance of group cooperation as well as the exact meaning of a conductor's signals.

- Develop understanding of choral singing principles, learning how to blend and how to listen to oneself and others simultaneously. Students learn to execute two- and three-part harmony.

Even when focused on upcoming performances, process remains paramount in the workings of the student ensemble. Ms. McKenzie describes her approach to performance:

> I try to de-emphasize the performance until the performance. I find that if that becomes a goal, a big part of the learning is diluted. I don't want them writing a song because they're going to perform it. I want them to write a song because they love the melodic or lyric idea they had and because they love singing it. The performance may be a convenient goal -- a tool of persuasion -- but when the students are learning a song, I want them to learn it and sing it the way it should be sung.

The music classes change as performance time nears. A piece that is difficult in terms of breath control, for example, may become the focus of several sessions in which the ensemble practices various breathing techniques in order to better perform the piece. Programs built around different meters and tempi may inspire several rehearsals geared to those concepts. As

Ms. McKenzie says, "Learning continues to take place -- making it better, being disciplined and focused -- but it all happens on a much more intense level."

One of the biggest challenges for young musicians, particularly during final rehearsals before a performance, is to learn to sustain their interest when playing or singing a part over and over again. Percussionists, particularly, must learn to maintain the "groove" or "pocket" when playing as part of an ensemble. Once they find and keep the groove they are able to hear the connections to other parts and to support those parts with their playing.

Music performances often include student compositions in addition to the repertoire of tunes composed or arranged by the teaching artists.

Improvisation

It is unusual for music programs to include classes in improvisation before students have had years of technical skill development. Yet in the Young Talent music program, improvisation is a critical element, fostering students' abilities as performers and composers generally, as well as developing their specific talents as improvisors. Students learn the structure of musical improvisations over the course of each session and are encouraged to improvise within the context of existing songs. Improvisational goals include having students:

- Take risks while improvising: soloing in front of their classmates; presenting improvisational ideas to one another; assessing themselves and the group through participation and observation; demonstrating emotional content through music.
- Develop their understanding of up- and down-beats; counting; starting and stopping; and dynamics.
- Study and explore various arrangements and interpretations of musical pieces to build on their musical sophistication.
- Participate in selecting soloists and creating arrangements.
- Explore and discuss non-musical examples of improvisation.

Ms. McKenzie describes improvisation as "a kind of composition." She encourages her students to play with melodic and lyric ideas and to take those improvisational concepts further in compositional work. One student sat next to Richard Cummings as he was playing a song and

the student began playing on the upper register of the piano. Improvising off the song Mr. Cummings was playing, the student discovered a new part and remembered his improvised melody and rhythm when the class rehearsed the song the next week.

Bruce Mack often uses jazz tunes such as Miles Davis's *Freddie Freeloader* and Quincy Jones's *Killer Joe* as material for his classes. Students learn to take solos, improvising on the main musical theme, keeping track of measures, maintaining the beat, knowing when to enter and exit, and supporting others during their improvisations. Ms. Bethel often asks students to use any or all tools available -- voice, body, or percussion instrument -- and to work improvisationally to complete a musical phrase rhythmically and/or melodically.

ArtsConnection students' ability to improvise has proven a significant skill in other musical settings. One student auditioned for the Disney Young People's Orchestra by taking a twelve bar theme on a xylophone, improvising off the theme, and returning to the original phrase precisely on the first beat of the second twelve. The auditioning conductor's jaw dropped and he said, "Can you do that again?" The student played another solo with precise rhythmic clarity and keeping track of the measures in his head. He was selected for the orchestra, had ten days to learn to read his part in several European classical orchestral pieces, and was given the xylophone solo in Aram Khachaturian's *Sabre Dance*.

Composition

Composition in ArtsConnection's music program includes an understanding of oral traditions as well as some training in written notation. The program focuses on students' compositional work from the beginning, encouraging individuals to develop ideas in collaborative lyric- and song-making. Ms. McKenzie speaks of the ensemble process she often uses in composition: "I love the group process of composition because it opens up the floor to any and everything. As musicians, when we contribute melodic, lyrical, rhythmic ideas, we're really in touch with the creative spirit. Composition covers many areas simultaneously; there's always so much about music to learn in the midst of the process." Students are also encouraged to write lyrics and develop melody ideas outside of class. Some musical composition goals include having students:

- Learn new and whole pieces and created parts with an eye to construction, arrangement, and interpretation; students learn to determine *how* music should be played and with what feeling.

- Explore lyric writing and the creation of melodies, both individually and as part of collaborative composing sessions.

- Make their own instruments and develop techniques and compositions for those instruments.

- Study musical arrangements and the use of emotion, dynamics, atmosphere, and context in those arrangements; strengthen their understanding of dynamics by learning to change dynamics during a piece, whether vocally or instrumentally.

- Compose original pieces collaboratively and individually; learn to incorporate improvised solos into arrangements; and create and teach breaks and calls.

Themes for compositions emerge from class discussion, improvisations in various styles or on specific musical ideas, and through examination of existing songs. Ms. McKenzie describes one way her class works on developing melodic ideas:

> We might clap the rhythm of something very basic, like *Old MacDonald*. Then we'll sing the notes in strict pulse without using the specific rhythm. We examine what makes up a melody -- pitch and rhythm -- and start playing with different melodic ideas. I find that in the whole creative, compositional process people do come up with melodic ideas. Often they contribute to the melody by commenting on what they like or would prefer. Or they might be discussing a topic and begin to wonder what the music should sound like. And that discussion often leads to identification of terms like staccato, legato, etc.

Lyric writing also develops from many sources. A teaching artist may play a tune during a discussion of meter and the melody leads students into ideas for lyrics. At other times students are asked to consider a particular topic over the week and bring in suggestions for lyric content. Their ideas may not fit a melodic or rhythmic structure initially, but instead give suggestions of what the lyrics should cover. Sometimes an incident in class leads to a discussion; out of that discussion the students compose a song. The students are always encouraged to see their own lives, ideas, and feelings as source material for musical expression.

STAGES OF DEVELOPMENT

Throughout the training process, the music teaching artists respond to the stages of development shown by individual students and the class as a whole. The artists look for individual student growth in many areas, including: their efforts and abilities to communicate the music within them; their approach to music both as a product and as a process; the strength of their musicality, both physically and creatively; and their willingness to try new ideas and support others' ideas within the ensemble. The group as a whole is also expected to demonstrate progress in their work. The sixth grade students, for example, should take on greater responsibility within the ensemble than the fourth graders, exhibiting mature attitudes toward the work and toward each other, and working together, from the first day of the school year, as a cohesive group.

The teaching artists also attend to the students' growth beyond the strictly musical. Branice McKenzie says, "I'm looking for them to be better singers than they were before they met me, to be better musicians, to be capable of understanding music in a brand new way. But I'm also looking for them to have a greater appreciation for who they are. I'm looking for them to be able to look anybody in the eye and say what they have to say." Similarly, Ms. Bethel speaks of students "discovering the music inside them. They should be involved and interested as they develop a sense of their own musicality. If they go to a conservatory they may have to unlearn things, but that is easier if you have the musicality; you can sharpen skills later. You can't do everything right away, you just have to get the music out." Following are some examples of the types of skills the music program addresses and the various ways in which students at different stages of development approach these challenges.

Listening Skills

Beginning students who have been chosen for the music program (fourth grade students) should be able to listen to and match pitches and sing back a melodic phrase with the correct pitches and rhythm. They should also be able to repeat rhythmic phrases accurately, on percussion instruments and with their bodies, in a call and response format. By the end of the first year, these students should be able to reproduce a musical phrase with a "singing voice."

hearing the melody once and singing it back clearly and strongly. They should be able to play percussion instruments and perform body percussion phrases with clarity and confidence.

Students at the Core II (fifth grade) should demonstrate more focused listening skills and a longer attention span. An average Core II student might need reminders to focus at the beginning of the year; such a student might be an excellent singer, but lose focus and pitch through inattention. A Core II student with excellent listening skills should need no reminders to focus and should sing out strongly. Their percussion skills should demonstrate the ability to play and listen simultaneously, to maintain the groove, and to maintain tempo over a long period of time.

Students at Core III (sixth grade) should have finely developed listening skills. Core III students whose listening skills are average should be able to focus and match pitch and rhythm, but might have difficulty picking up and remembering lyrics. Students with excellent listening skills at Core III are able to learn lyrics aurally, can hear changes in other students' performances, remember and maintain corrections in their own parts, and demonstrate excellent rhythm and intonation. Such students should be able to transfer a melodic line from voice to instruments and should play clearly and confidently on a range of percussion instruments.

Ensemble Skills

In a musical ensemble students must learn to focus on their own part while hearing the sound of the group. They must be able to blend vocally and rhythmically, follow a conductor's instructions, continue playing while receiving new information, and support one another in their efforts. Students at the first level of training often must block out other parts in order to maintain their own. They can stay rhythmically and melodically accurate, but may not be aware of other parts or of the sound of the ensemble as a whole. By the second and third level of training the musicians automatically look for parts of the music to lock into, opening up their ears to find connections among the various elements. Students in Core III who demonstrate excellent ensemble skills are aware of what's going on in the ensemble, can sing and play confidently while hearing other parts, remember arrangements, and can conduct the ensemble with sensitivity. They should be able to ask for adjustments from others and respond to subtle aspects of rhythm, harmony, modulation, and intonation.

Improvisation

Students who improvise well demonstrate a willingness to take risks, an enthusiasm for the creative process, and a sense of confidence in their own ideas. They also must exhibit the listening skills described above in order to understand the structure within which they are improvising. Students selected for the Core I program generally display some confidence in this area. Some students, however, may demonstrate excellent listening skills, coordination, and sound perception but need additional help to develop their confidence in improvising.

Students in Core II should be able to create and improvise their own rhythmic phrases. They should also be able to take an existing phrase and develop that phrase through improvisation. Their understanding of pitch should enable them to improvise vocally and with tuned percussion, blending with ease with other members of the ensemble. Core III students should demonstrate a more advanced level of rhythmic and melodic complexity in their improvisations. Their work should reflect an understanding of syncopation and tone, and should reveal the students' ability to connect their part with others. These students should be able to use improvisation both as a tool for discovery, and as an aid in developing compositional skills.

Composition

At the beginning of the first level of training, students are immersed in music and creating but are not expected to compose their own pieces. They listen to and play all kinds of music, styles, rhythms, and melodies to develop their ear for composition. By the end of Core I, teaching artists expect the students to be able to write a short song. Their composition may be based on a new musical discovery -- of a rhythm, syncopation, or melodic idea -- and, as Ms. McKenzie says, "It may not be an inspired composition in terms of training. But that's not what's important; *most* important at this stage is the students' willing spirit and self-confidence."

Core II music students' compositions should be increasingly complex. They should know and be able to use some of the basic elements of notation and be able to teach their work to other members of the ensemble. By Core III music students' compositions should be even more complex, incorporating forms and influences from many musical styles. They should be able to

compose for voice and percussion instruments and be able to notate their work in a combination of traditional and non-traditional forms.

Musical Self-Awareness

Ms. McKenzie describes her expectations of her music students by the end of their first year: "They should be able to tell anyone what music is to them: what it means to them, does for them, why it is important to them. And if you asked them to sing a song for you, they would be capable and willing to do that." In Core II and III, students should be increasingly articulate about their role as musicians, and better understand the elements of the performance and critique process. Students learn to reflect on performances that they have seen as well as on those in which they have participated.

Leading Skills

In Core I students begin learning to lead an ensemble through "Sound Orchestra."[4] They conduct small groups with several different parts playing at once. Core II students further develop their conducting skills, demonstrating the ability to lead warm ups that have been presented by the teaching artists. Students in Core III should be able to create and conduct their own vocalises and rhythmic warm ups. Average students at the beginning of Core III may offer clear instructions as a conductor of warm ups -- having students enter and exit on time, and keeping track of different parts -- but may not incorporate changes of dynamics. By the end of Core III excellent conducting students should be able to lead performances of their own work and/or the work of others, not only clearly guiding different musicians' entrances and exits, but also varying the dynamics of the group, keeping track of solos, and leading basic changes in tempo.

Performance

Students in the first year of training should be enthusiastic performers who demonstrate good control of their voices and instruments, remember sequences and arrangements, and play

[4]All arts activities mentioned are explained in detail in a Glossary at the end of this article.

with clarity and confidence in performance. Some Core I students may lack self-confidence due to inexperience, but they should work well as an ensemble and be supportive of each other on stage. By Core II, students in performance should have greater self-confidence. Some excellent Core II students should be able to conduct others in performance.

Core III music students "exemplify the result of our work," according to Ms. McKenzie. "They are a well-oiled machine," she says. These students exhibit a new level of trust in the material, never laughing at a song or the way a song sounds, and maintaining an openness to learning, even during performance. These students perform with strength and conviction. Their focus, vocal strength, intonation, and vocal blending are outstanding. On percussion instruments they play set parts and improvisations of increasing rhythmic and melodic complexity, subtlety of tone, and sensitivity.

Student Outcomes: Looking To The Future

ArtsConnection's music teaching artists are clear about their goals in preparing the students for future endeavors. They stress that the process of opening students up to music, rather than training them in a conservatory style of pedagogy, is critical to these students' future musical lives. Ms. Bethel describes her expectations of all children: "I expect that they can hear the music. If they can hear it they can play it." This underlying belief in the potential of every child is critical to the students' self-motivation and willingness to learn. Ms. McKenzie says, "They should be ready to go into music, voice, choir, or composition class with minimal 'technical' knowledge but with an open spirit and mind."

A great deal of the music training in this program hinges on a sense of personal strength and ability to communicate. Out of that strength grows a willingness to create, to listen, and to participate. Through a musical training and performance process the students become more active members of a community. Ms. McKenzie says, "It's very important that you support yourself, that you believe in yourself, that you can back up what you say. You should know why you do what you do. You should be clear that everything you do is a decision or choice that you've made." The emphasis on personal responsibility may seem separate from the curriculum of a music program, and yet it is at the heart of these artists' teaching.

THEATER

Technical Skills

Spontaneity and collaboration are the foundation for instruction in ArtsConnection's Young Talent theater curriculum. Technical skills build on physical abilities (such as vocal production and diction), expressive development (such as the ability to "endow a set" or "inhabit a character"), and understanding of playwriting concepts (including character, place, and narrative structure). In improvisation the individual's success in these areas hinges on the ensemble's ability to work with a spirit of cooperation and immediacy.

The theater faculty stress collaboration because theater, whether improvisationally-based or not, is a collaborative art form. Laura Livingston describes the workings of theatrical collaboration:

> The actors collaborate with each other, and the playwright collaborates with the actors. The director collaborates with both actors and playwrights. Even in a theater piece written by a person directing him or herself in a role, the audience has collaborative input. People sing for their own enjoyment or dance socially for their own enjoyment. But it would be very unusual to have a theater presentation and not have people sit down to watch it. It is not a solo art form.

Spontaneity is also a key element in all theater. "We are to look at a piece of theater -- even a scripted, rehearsed play -- as if it were happening for the first time," Michael Durkin says. "That's part of the drama: this character doesn't know what's going to happen. And in playwriting spontaneity will allow you to create surprising new stories."

In goals and objectives that reflect technical skills, the teaching artists expect students to:

- Learn the fundamentals of spontaneity and cooperation. Their cooperative skills will increase to the point where they can improvise together without relying solely on the instructors' cooperative skills.
- Develop habits of good vocal production and diction. They will learn to conduct a vocal warm-up routine on their own, to lead a warm-up routine for others, and to support and articulate their speech under varying circumstances (using a character voice, shouting, whispering, etc.).
- Work on scenes by excellent playwrights, using improvisation to explore characters' previous circumstances and to endow the set (establishing a character's personal history with a set, real or imagined).

- Use exercises developed by the actress and teacher Uta Hagen to solve acting problems in the scenes -- learning to truthfully inhabit characters, rather than simply demonstrating them to an audience.

The theater teaching artists state high expectations on the first day and reinforce them throughout the year. They specify the responsibilities students must undertake in order to succeed. These include:

1 – Behavior and work attitudes ("working at one's best capacity for that day, respect and helpfulness towards the work of others, punctuality, no gum chewing, proper rehearsal clothing, always having a notebook and pencil").

2 – Personal responsibilities ("checking with instructors about missed work, collaborating with instructors by making sure directions are understood, asking questions, making suggestions").

3 – Learning and practicing vocal work ("relaxation, breathing, and vocal support, drawing the analogy between vocal work and other physical exercise -- developing certain muscles and benefitting from a daily work-out").

Each class begins with a vocal warm-up. Students are first asked to put aside, physically and mentally, everything else from their day. The teaching artists lead the students through a relaxation exercise and vocal drill that works on breathing, vocal support, resonance, projection, and muscles of diction. Through this process the students release any muscular tension and let go of concerns about anything other than the theater class.

Following the vocal warm-up, the class begins a group improvisational game that builds spontaneity and collaboration. A game might also be used to extend the vocal warm up or other physical or expressive skill. For example, "Word Ball" takes the improv game of "Sound Ball" (in which students spontaneously toss sounds and an imaginary ball around a circle) into a challenging exercise on diction. The students station themselves around the auditorium, rather than in a small circle, and toss words across the space to one another. The diction of the thrower must be clear enough for the catcher to understand the word, whether it is, for example, car, cart, card, or carp. The catcher's job is to listen -- catch the word -- and to exaggerate it, focusing particularly on the consonants. "The idea," Mr. Durkin says, "is to get that unusual precision

feeling normal, so that when you're in a play on stage people hear you effortlessly, instead of seeing you chew your words."

After warming up with spontaneity and collaboration, the class begins work on their current project. Character has always been tackled first in the theater program, followed by lessons on place and then narrative structure. Approaches to these aspects of the work are addressed in the section on improvisation.

Performance

Rehearsal and performance concepts are built into the theater training process and are illustrated by students' participation in and responsibility for their own learning, collaboration with others, and observations and comments on the work in the classroom. In their rehearsal and performance goals the teaching artists expect students to:

- Make constructive observations about their own and each other's work.
- Keep notebooks in which they record what they feel they did well on a given day, what they need to work on, reminders of characters they found interesting, personal feedback, a short, published poem to use in vocal exercises, thoughts (including scene ideas), etc.
- Rehearse an ensemble reading and present it to another class.
- Develop directing skills in improvisations by guiding and side-coaching other students.
- Interpret scripts written by others, helping the writer by rehearsing scripts written and rewritten with input from fellow students.

Ms. Livingston says that aside from vocal work and specific technical information she offers during class, she thinks of all classes as rehearsals. "The work is infused with the creativity of the children," she says, "because we start with improv." Improv is both a part of the learning process, and presented as performance. Students have presented:

1 – Lecture-demonstrations (teaching artists describe the improvisations and reasons for them -- whether focused on characters or collaboration, for example -- and the students then do the improvisation).

2 – Staged readings (students have rehearsed certain roles but have not physically blocked the roles on stage; similar to a radio performance);

3 – Improvisations with set characters (students have developed their characters in rehearsal but are given situations and stories to improvise in performance); and

4 – Full performances of plays they've written. Rehearsals for written plays are more script-focused than the regular classes or rehearsals.

Performance is a critical step in the students' development. Their concept of collaboration deepens; they learn to cover for one another, to pull for each other, to stay focused on their partners, and, occasionally, to fill in for roles that they have not specifically rehearsed. "The big thing about performance," the theater teaching artists say, "is that the students have to get it done; there's no stopping and starting. And they are far more inclined to recognize what they did that was good because the audience tells them."

Improvisation

Improvisation is at the heart of the Young Talent students' theater training. Throughout the program, students continue to build on the skills that were first explored and identified during the talent identification process: physical awareness, collaboration, imagination, focus and commitment. The teaching artists continue to stress the two rules of improv as expressed in the teachings of Keith Johnstone -- "Always say yes." and "Always make your partner look good." -- and help the students apply these rules to their work throughout every class. Ms. Livingston explains why following the two rules of improv is difficult:

> A person tends to get an idea and predict where they're going for several minutes at a time. Often we're not open to changing that trap; we've predicted our future and we're "safe" for a few minutes. When you collaborate, the other person brings something in that should change you. But if you're committed to your plan for the next few minutes, you're going to say no, over and over and over again, because it's a natural human instinct to plot out your existence for at least the next few minutes. We have to practice saying yes because it's unnatural. And if you say yes to everything that comes along, you're going to get in big trouble. It's a dangerous way to live and that is, of course, the stuff of drama.
>
> Making your partner look good means you can use the brain power of everybody there. It's one of the things that keeps an actor on track; you aren't trying to make *yourself* look good, you're trying to make your *partner* look good. When you get scared about your part, you realize the focus isn't supposed to be on yourself, it's supposed to be on your partner. That rule can really free students up and make them less self-conscious.

The improvisation-related goals and objectives the theater teaching artists have developed challenge students to:

- Work on welcoming momentary "failures" as learning opportunities.
- Explore character through improv, including surprises that keep characters from being stereotypes.
- Improvise and craft narrative structures through activities such as "Conducted Story" and "Typing."
- Use improvisation to come up with ideas for their own plays and to help in rewriting.
- Side-coach, taking on "leader" or "guide" roles in improvisations.

After warming up with spontaneity and collaboration, students move into improvisations that concern character, place, and narrative. "A narrative," Ms. Livingston says, "is essentially what happens to a character in a place. Anybody in theater needs a really strong idea of what those things are; they are what you use to create a play and bring it to life. Each part of the theater production -- actor, director, or playwright -- may emphasize those elements differently, but each must understand the way in which they interrelate. An improvisor is doing those three jobs all at once, and on the spur of the moment."

The first improvisations that extend into narrative begin with character work. The students may work on character exercises for a number of weeks, exploring how a character moves and learning about how a character would speak and respond to another character. Students also learn about status, noticing how a character's status affects movement and speech and the way in which status changes in relation to other characters.

Next the teaching artists guide students in improvisations dealing with place. In the improv "Character Interview," for example, a character might be washing the dishes. When focusing on place, the dishes, the counter, and the kitchen itself become important. With a mimed set, students are asked to inhabit an imaginary world, which another performer may have set up for them. The students are expected to notice details, to demonstrate physical properties (is an item heavy? is it hot?), and to endow the set. To endow the set -- establishing a character's personal history with a set, real or imagined -- students will ask themselves such questions as: "Is it the first time I've been in this kitchen or is it a place I come to every day?" "Is the view out the window pleasant to me or not?" "What things in this kitchen are mine?" "What things have I

been told not to touch?" "What do I usually do when I'm here (if it's not the first time)?" "If it is the first time, what catches my attention?" Each response, while not obviously part of the scene, helps create a reality for the character. By endowing the set, a student cloaks the set in his or her imagination; the character believes in it and can behave in a natural way in it. What happens to that character in that place begins the narrative.

Narrative exercises have to do with structure, which is presented to the students as a cause and effect sequence that ends up with a changed character. During such improvisations as "Conducted Story" students learn to identify the elements of story structure, to help shape the direction of a story, and to understand characters within a larger context. Lessons on narrative naturally lead to students' development of composition -- playwriting skills.

Composition

While working on improvisational concepts, students are also developing a sense of composition -- creating characters, scenes, sets, and ultimately, whole plays. Keeping a notebook helps students develop the habit of recording ideas that can be used to explore characters and situations more deeply. Composition-related goals and objectives include having students:

- Invent a character, speaking and moving as that character.
- Observe and make notes on other students' work, such as: "What physical and vocal changes did the actor make?" and "How did the information-giver in "Information Booth" help the actor develop the character?"
- Observe their own behavior in real life and begin bringing it to the stage; endow the set; interpret the words of an author.
- Begin acting by working on improvisational characters and scenes of their own invention.

As with all areas discussed above, there is a continual flow through every aspect of the students' training: technical skills, performance, improvisation, and composition can not be separated from one another. Each time a student begins to explore characters and scenes, he or she is developing the capacity to build a play. Students are encouraged from the beginning of the core training to write down their thoughts, including scene ideas, after each rehearsal. In the second quarter of the year, students see a written script. In the final quarter, students meet with a

professional writer who is at work on rehearsal-based rewrites of his own material. Later in their training students are encouraged to bring in outlines, story ideas, written scenes, or ideas for the beginning of a story. Other students might improvise on a story idea while the student playwright rewrites their dialogue, based on important or helpful aspects of the improvisation. Some students eventually write full scripts for presentation by their classmates.

STAGES OF DEVELOPMENT

Throughout the training process, ArtsConnection's theater teaching artists respond to the stages of development reflected in individual students and the class as a whole. Mr. Durkin points out that an individual student may demonstrate a combination of levels:

> Some students could be very good in one area and at a lower level in several others. A student in Core II might not understand narrative structure because in fourth grade he never dealt with a high level of complexity. Yet he's very focused and committed and is an excellent collaborator. He contributes to the work of Core II as a whole because he can lie down on the floor and concentrate on his breathing. His grasp of narrative structure will come along later.

The teaching artists further comment that assessment of individual student achievement should not be based on the number of areas in which they excel, but on the relative importance of the areas in which they excel. "Being focused and committed," they say, "is of high importance. It shows that even if students is not highly skilled in another area, through focus and commitment they will improve. Someone who is highly imaginative but completely unable to cooperate is going to have problems all the time." Following are some examples of the types of skills that the theater program addresses and the various ways in which students at different stages of development approach these challenges.

Collaboration and Spontaneity

Beginning students often have difficulty with collaboration because they are attached to their own story ideas. During an improvisation a Core I student might not even hear a suggestion because he is so focused on his own idea. By Core II students are expected to be open to new ideas and suggestions for change. The habit of collaborating should be so familiar to them that they immediately understand its benefits and are able to use others' contributions.

Early in their improvisational theater experiences students often worry about what they are going to say, rather than throw themselves into the work spontaneously. As they develop, they begin to participate in activities more freely, committing to first ideas and trusting their intuition.

Character Skills

In the beginning levels of training, students may drop out and giggle when an improvisation gets funny. More advanced students stay in character throughout an improv; they have learned to anchor themselves with place details when the content of the scene might distract them.

Diction

Students at Core I tend to have more difficulty with diction exercises because they are still concerned about their appearance when doing the exercises. They take each other out of the exercise by looking at each other and laughing. Some Core I students who may excel in other areas are sloppy in their diction and cannot be understood despite their skills in improvisation. Students at Core II trust both the exercises and the process. They allow each other to work and don't worry about looking silly.

Rehearsal and Performance

In Core I, students who are watching a scene or improv being presented by other students often must be admonished to watch. Their attention sometimes must be redirected toward a particular character or idea that has been presented. By Core II students should not need reminders about the importance of watching others. They should observe quietly and think about what is going on in the scene.

Focus

Students in Core I sometimes get off the subject or rebel against a subject. New students might say, "I don't want to do this game; let's do this other game." Core II or III students, in contrast, stay focused on the task at hand. A Core II or III class might appear chaotic to an outsider, but the chaos reflects many people having ideas, volunteering, and being enthusiastic

about the work itself. Advanced level students can reign themselves in when an improvisation gets too off the wall.

Developing Empathy

Beginning level students often under-react during a scripted scene because they intellectually know the outcome. A student may know, for example, that a character will ultimately be safe, and so reacts without fear to a potential threat. An advanced student, given the same scene, reacts based on an empathic understanding of the character's position. Perceiving the reality of a scene, character, and all background information, the student communicates that reality, not knowledge of the scripted outcome.

One excellent, advanced level student who was working on story structure demonstrated a high level of empathy when improvising a scene in which his character's gift was rejected by another. He reacted so strongly that the teaching artist asked if his reaction had been excessive. The student said his reaction had been legitimate because of his perceptions of the emotions of the character. "He gave that gift," he said, "from the heart."

Having Ideas

Beginning level students in Core I tend to repeat the ideas of others. Similarly, students in Core II who have just begun working on script ideas may produce the same types of scripts as one another: all escapees, soldiers, action heros, etc. A more advanced student presents better developed ideas, introducing action and external problems, and then explores how a character's personality and relationships will be affected.

Critique

Students at the beginning level of training tend to present their comments in a negative and fairly simplistic light. "She didn't even look scared," might be heard from a theater student early in training. As students become more advanced, they learn to phrase critiques in a positive light. They critique the scene rather than the individual performers, and are constructive in their

criticism. The advanced students in Core III offer one another post-performance notes and do so in a way that endorses one another's work.

Story Structure

The following example of a "Character Interview" illustrates some stages of development in students' understanding of story structure. A character is washing dishes in the White House. An ambassador has just eaten off the china, and the dishwasher drops all the plates. A beginning student working on story structure might drop the dishes clumsily, but not show the effect of that action on the dishwashing character. A slightly more advanced student might have the President come in immediately and be affected by it. A significantly more advanced student would realize that the dishwasher is the character the audience wants to see, and know how that character changes.

Playwriting

Core I students' work on story structure prepares them to develop rough sketches that may serve as outlines for scenes, the beginnings of stories, or for entire stories. Students may be asked to take a "Conducted Story" that was improvised in class and develop it further. An average Core I student might remember the scene as it was created, develop some of the characters further, but not focus on how a character has changed or what the emphasis should be in terms of plot. An excellent Core I student can see the focus of the story and change the shape of the story according to that focus.

Core II and III students may bring in outlines, story ideas, written scenes, or ideas for the beginning of a story and ask other students to improvise on the idea. The playwright rewrites dialogue based on what seemed important during the improvisation. An average student at this level may not stick with his outline after seeing the improv; he may switch characters mid-stream, going wherever the improvisation leads, and needing reminders to think about who is at the center of the story. An excellent student at this level brings in the story outline, watches several improvisations of a scene, goes home and rewrites, and returns to ask for another improvisation or another scene. This student both learns from the improvisors and takes on the

responsibility of shaping the play and deciding which improv provided the best lines, the best character attitudes, and the best direction for the play to move. He or she will discover complex, internal changes within the characters and changes in relationships between characters.

STUDENT OUTCOMES: LOOKING TO THE FUTURE

Students who have participated in ArtsConnection's theater program should, at the most basic level, be able to focus, relax, and breathe correctly. They should know how to work collaboratively, share their ideas, and give and take criticism positively. Through the advanced instruction students should come to understand literature more fully and appreciate descriptive writing and narrative structure. "Actors hear the words and visualize literature personally," says Ms. Livingston. "We hope students will see literature as something not so removed -- just something between the pages of the book. They've seen their own words written down. That should help them understand that literature is not something that begins when you open a book and ends when you close it."

If students continue in theater, their teachers expect them to be less inhibited, to be able to send their voices out, and to have greater stage presence. "They should be a joy to work with," the teaching artists say. "They already realize that there is something one can do to improve relationships in a collaborative situation."

The teaching artists also see the program's benefits beyond a strict application to theater. Performance, for example, offers an ideal education in learning to plan and meet deadlines. Ms. Livingston describes the lesson for her young improvisors: "They get it: 'the group of us *must* have this ready *at this time*. A deadline must be met. And if it's not, I must stand and accept the consequences.' When you have to perform you learn (1) to quit having excuses, and (2) that you need to overcome all odds. You quit seeing yourself as the victim of your circumstances." Ms. Livingston also speaks of her students developing compassion and expressing themselves clearly. "What I would hope for from my students is greater empathy. They have to learn to look at things from other people's perspectives because they're playing other people. If they're writing the play they have to write honestly from the perspective of the protagonist *and* the antagonist.

They also learn the importance of having a point of view, particularly as writers. They have to be clear in what they are trying to say and in expressing what they believe."

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Glossary: Arts Process Activities

THEATER

Character Interview:
This activity helps the actor create characters through improvisation. The actor starts by miming an everyday physical activity suggested by the audience (i.e. washing dishes, cleaning out a closet) with a particular attitude towards life, (i.e. optimistic, worried, depressed) The audience asks the actor questions about physical characteristics, personality traits, family members, lifestyle choices, possessions, vocation, or hobbies and interests. The character is developed and fleshed out by the actor's answers.

Conducted Story:
In this activity students make up and tell a story collaboratively. Four students stand in front of the class as the storytellers, with the instructor as conductor. The conductor points at an individual storyteller who begins to tell the story for as long as the conductor points at them. When the conductor stops pointing at them, they stop talking, and the next person indicated picks up the story on the exact word the previous storyteller spoke.

Sound Ball:
This activity builds spontaneity and collaboration skills. One person throws an imaginary ball to another person on the circle, making a sound while throwing. The person receiving the ball catches it, making the same sound with which it was thrown. The receiver then throws the ball to another person on the circle, making a new sound.

Typing:
This is an activity of collaborative storytelling with the actors and the typist making and accepting verbal and nonverbal offers. One instructor acts as narrator, pretending to type (by physically miming it) a story as he/she tells it. While the "typist" sets up the situation, the students take on the characters of the story. The actors create dialogue and move the plot of the story along by their actions.

MUSIC

Sound Orchestra:
This activity develops ensemble and composition skills. The class stands in a circle and is divided into smaller groups (the number of groups will vary with the complexity and purpose of the activity). Each group is given or invents a vocal and/or body percussion part which is harmonically or rhythmically congruent with the other parts. A teacher or student conducts the class like an orchestra, bringing groups in and out and changing the volume and intensity of each group's part.

ArtsConnection

Professional Development Programs

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Professional Development Program Overview

Goals and Objectives

Classroom teachers played a vital role in the New Horizons project. Research from our first Javits project (Talent Beyond Words, 1990-92) demonstrated that teachers were often unaware of the artistic talents of their students. Additionally, most teachers reported that they lacked confidence in using the arts in the classroom. Since this project focused more specifically on helping artistically talented students use their abilities to improve academic performance, classroom teachers had to increase their understanding and appreciation for artistic talents, and then learn to use artistic processes in the curriculum. Through a three-year training process, teachers had the opportunity to explore and develop their own artistic skills, learn to identify a wide range of talents in their students, and develop new, arts-infused curriculum in all of the major academic subject areas. They learned artistic styles from many cultures, studied a variety of teaching methods and learning processes used in the arts, developed curriculum, and shared it with peers in a safe, supportive environment. ArtsConnection also provided on-going in-school mentoring to help teachers implement these new approaches and study the effect on students.

Program Design and Activities

The professional development process was a collaboration between classroom teachers and school specialists, professional teaching artists in dance, music, and, theater, and curriculum specialists. Training was offered to all teachers in the eight Young Talent Program schools and eventually to all of the schools with which ArtsConnection works. The program worked on four levels:

- **In-school workshops.** Workshops were held during and after school to increase understanding of and appreciation for arts processes and for the teachers' own creative abilities. 66 teachers from the targeted fourth through sixth grades participated in three to five training and orientation meetings each year at each school. These teachers also participated in the talent identification process in dance, music, or theater and in Resource Workshops for their classes.
- **Weekend Workshops.** Four Saturday workshops were offered each year at ArtsConnection's Center. 75 teachers attended day-long training sessions focusing on single topics such as "Using Music to Enhance Literature," "Improvisational Theater Games for the Classroom," and "Developing Students' Self-Regulatory Behaviors."
- **Summer Performing Arts Institute for Teachers.** Three week-long Summer Institutes at the ArtsConnection Center provided in-depth arts instruction, educational seminars, and curriculum development sessions. More than 100 teachers attended one Institute and 40 teachers attended two or more. During the Institute teachers had the opportunity to learn and practice leading arts activities as well as learning to develop curriculum the integrates arts processes and artistic teaching methods into academic lessons.
- **Collaboration and mentoring for Arts Connectors**. Eighteen teachers volunteered to be part of the curriculum development and research components of the program. This group of teachers from five schools met together monthly and also participated in frequent one-on-one sessions at their own schools. Through the group sessions and individual observations and mentoring in the classroom by the professional artists, the ArtsConnectors became skilled at adapting curriculum, leading arts activities, and training other teachers. The lessons they developed were used in the research on student self-regulation and transferring learning from the arts to the academic classroom.

ArtsConnection

AN ARTISTIC PROCESS MODEL FOR TEACHING

Jessica Nicoll

The Young Talent Program is designed both to develop young artists, and to help them apply successful strategies for learning in the performing arts to other areas of their lives. These students' ability to succeed in a demanding and rigorous artistic curriculum demonstrates the capacity of the arts to develop high level learning skills along with focus, commitment, and cooperation. Instruction in the arts can also serve as a model for all teaching, reflecting practices intrinsic to excellent instruction in any subject area.

ArtsConnection defined this process model by looking carefully at arts instruction in dance, music, and theater as conducted by excellent artist educators with long experience teaching their art forms in schools. These artists, deeply committed to teaching and to their own professional work, bring years of formal training, as well as an intuitive artistic sensibility, to bear on the educational process. None of the artists started teaching with a set curriculum. Their approaches have developed through years of applying their artistic processes to the education of young people. In fact, they often resist analyzing and codifying their approaches for fear of losing "the magic." Through participation in training sessions with other artists, involvement in group discussions and interviews, and a yearly process of writing goals and objectives, the artists have articulated some of the key methods and approaches that make their work with students so successful. ArtsConnection deeply appreciates the efforts of the dance, music, and theater artists who have participated in this process.[5]

By reflecting on the creative process, these artists offer insight and present a teaching model that reveals that there is not one way, but many ways through which both teachers and students

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[5]The artists involved in setting forth this model through their work with ArtsConnection include dance artists Freddie Moore, Jessica Nicoll, Judith Samuel, Chigui Santiago, and Carolyn Webb; music artists Phyllis Bethel, Robin Burdulis, Bruce Mack, and Branice McKenzie; and theater artists Michael Durkin, Adam Felber, and Laura Livingston of Freestyle Repertory Theatre. Process model activities indicated by an asterisk (*) are defined in the glossary that follows this article.

can pursue educational goals. Rather than offer a step-by-step plan for translating arts processes into other curriculum goals, the following analysis of the artistic process model presents a cross-disciplinary philosophy that addresses four general areas: *climate*, *goal-setting*, *process*, and *expectations*. Whatever distinct techniques they employ, teachers in each discipline establish a safe *climate* in which students can use their own creative impulses; actively involve students in *goal-setting*; focus not only on product -- or performance -- but also on *process*; and communicate high *expectations*, stressing application of skills to new situations and problems in a real-life context.

CLIMATE

To encourage students' creativity, the teacher must establish a climate in which it is safe to take risks. The teaching artists create a comfortable setting by supporting exploration and discovery, accepting students' individual differences, demonstrating trust in the students, and celebrating spontaneous participation. Specific principles that support an open and creative climate include:

Mistakes offer an opportunity for learning

When improvising in dance, music, or theater students often discover that mistakes lead to exciting discoveries. Students who learn not to fear making mistakes become more spontaneous and skilled in the art. A "mistake" can also provide an opportunity to clarify content and stimulate curiosity. As Adam Felber of Freestyle Repertory Theatre reminds his students, "It doesn't matter whether you planned to do it and it doesn't matter whether it works. Mistakes will teach us something." Sometimes a mistake leads to an improvement in design. One group made an entrance too soon, for example, while rehearsing a new, class-created musical composition. The students and teacher noticed that the "incorrect" timing produced a better compositional result than the intended phrasing. They used the mistake, re-structuring the piece to incorporate the entrance's changed timing.

At other times mistakes may not improve the material, yet still may help strengthen students' performance skills. To prepare for the inevitable surprises that crop up during live

performance, students learn to adjust to change and error in class and rehearsal. Dance students from PS 27, for example, rehearsing weekly in their school gymnasium, regularly practiced spatial variations within set choreography. They changed their spatial orientation, contracted and expanded the choreography within the dance space, and made adjustments in relation to other dancers. They also learned to cover for mistakes, improvising within the choreographic context so that if they forgot a segment of choreography, they were able to keep dancing and rejoin the set piece.

The PS 27 dancers, performing for the first time at ArtsConnection's Center, found when they arrived that half the stage had been set up with musical instruments. In the half hour before the show, the dance instructors re-choreographed entrances and exits and instructed the dancers to make adjustments during the performance. The dancers performed beautifully, with confidence and precision, making split-second decisions about spacing, facings, and pathways in the midst of performance, without losing focus. The hours and weeks spent playing with materials and making mistakes in the gymnasium had prepared them for just such a circumstance.

Sometimes there is no right or wrong

The teaching artists often ask their students questions to which there is no right or wrong answer; the questions are a route through which students can explore and discover. By finding new ways of examining concepts, letting their imaginations lead them in new directions, and relying on themselves for answers, students begin to take responsibility for their own learning.

Even when mastering factual information is one educational goal of a lesson, an imaginative exploration of ideas can pique student interest and deepen their understanding of the material. Mr. Felber conducted a "Character Interview"* of a third grade student portraying Wilbur, the pig in E.B. White's classic children's story Charlotte's Web. Rather than check the student's reading comprehension by asking for facts from the story, Mr. Felber asked, "Wilbur, what would you do if you had all the money in the world?" The little girl playing Wilbur said, "I would buy a farm with lots of pigs on it." Mr. Felber said, "You've seemed pretty happy on this farm, but are you lonely?" The character nodded. "I just think," she said, "it would be nice if there were some

other pigs around." This student's experience of Charlotte's Web gave her insight into the life of a character which she was then able to express when put in a situation that never occurred in the book. As students develop trust in their imaginations, they discover themselves as a resource and multiply the layers of their understanding.

Set material such as a script, a piece of choreography, or a composed score, can also be imbued with an underlying, improvisational awareness. While teachers may bear responsibility for guiding the process and developing the product, making sure students maintain the integrity of the work, they do so with an acceptance of students' creative contributions and individual experience of the material.

Teachers are learners and learners are teachers

The teaching artists allow students to see the teachers' own learning process. When creating a new composition or piece of choreography, for example, they often bring students into the creative process: "Let's try it this way. No, that didn't work. How about this? Does anyone have an idea for this section?" By participating in the discovery of new ideas and encouraging students to lead as well as follow, teachers model a way of learning in a safe climate in which all participants can take risks.

One classroom teacher, Paula Beck, had her fifth graders develop a scene based on the book My Brother Sam Is Dead by James Lincoln Collins and Christopher Collins. She and the mentoring theater instructor, Laura Livingston, set up a situation that had not happened in the book. Ms. Livingston spoke later of her own learning while watching the scene unfold:

> Ms. Beck asked characters from the novel to confront a wounded British soldier, lying in the road. One girl playing an American patriot walked in and saw the wounded soldier. The class chanted, "Kill him, kill him!" Ms. Beck asked, "Do you want to kill him?" The girl said, "No." And Ms. Beck said, "Do what you want to do." The girl took the British soldier's gun and screamed at him, "Get out of here and don't come back!" We all were stunned. Her action was so intelligent and informative; she presented the idea that these people, who knew each other and were from the same culture, didn't really want to kill each other. But they were on opposite sides of something incredibly important. She showed us how difficult it was for these people to deal with this situation. And one of the things that made this worthwhile was that the teacher and I learned something. We were surprised. As a

director, I really don't think rehearsals have been successful if I haven't discovered something. And that idea is one we should always go for in our classes.

Constructive criticism and self-evaluation build on strengths

Training in any arts discipline involves regular self-evaluation, as well as frequent critique and feedback from the instructor and fellow students. Students must learn to take and offer correction in a positive light. The teaching artists build an atmosphere in which students trust their teachers, themselves, and others to be constructive by always starting with the positive. Ms. Livingston described critiquing a theater improvisation: "You critique the scene. If you *do* need to critique the individual, point out first what's strong and then what needs improvement. And be aware that you're dealing with two sides of the same coin; what's not working with your student is also what's great about your student. He may be taking over the whole improv, for example, but it's *because* of his incredible imagination and enthusiasm."

The focus of such criticism, then, is not a student's behavior *per se*, but rather the artistic goal: how a student can improve, clarify, or extend the work in order to fulfill its intent. The aim may be achieved through attention to technique, development of imaginative processes, or more productive and self-regulated behavior. This approach also helps teachers avoid power struggles. For example, Michael Durkin found that some theater students were repeatedly creating stories with a violent theme. Rather than focus on the students' behavior ("You're being too violent; stop it"), he addressed the artistic failings: "These characters are not complex enough; we need to work on character. If it's constantly violent, that's because we don't have many narrative ideas. We need to broaden our narrative scope."

Corrections that are necessary to students' personal safety can also be phrased in a positive light. Bruce Mack, a music instructor at PS 27, asked a student in a fifth grade class to create a rhythmic phrase. The student set a pattern, using his hand against the floor. Mr. Mack responded positively: "That's an excellent phrase. But it might start to hurt because you're hitting right against a nerve in your hand." He then helped the student find a safer way of creating the sound. The student continued undaunted, having accepted the correction as part of the process rather than as an indication of a "bad" idea. Mr. Mack also asked the student to name his rhythm, which the student called "hand beat," giving the student ownership of his work.

The benefit of humor when making corrections applies whether teaching children or adults. One teacher in a staff development dance workshop with Judith Samuel moved in the opposite direction from the rest of the class during a long combination. Ms. Samuel called out with a smile, "No solos, Aldeen." The teacher laughed, got herself on the right foot, and rejoined the group.

Learning doesn't just happen in rows

Dance, music, and theater rely upon a flexible concept of space. While some performing arts activities can be explored at a desk, generally such lessons require an arrangement of space that allows the students to move freely. Structures (such as desks and chairs) are quickly taken over as props or instruments or are moved out of the way. Open areas (desks pushed aside) continue to evolve through the placement of bodies within the space: one large circle, several small clusters, a scattering of people lying on their backs, a semi-circular group standing behind tall congas while a line of students on their knees play metalaphones, and so on.

In addition to having open space in which to move, students must learn to become comfortable working in a variety of groupings in performing arts classes. Branice McKenzie's music students may begin, for example, learning a new song as a whole group. As the students become comfortable with the tune and the lyrics, Ms. McKenzie often divides the class into groups, teaching each section a distinct part that harmonizes with the others. Similarly, a dance class will often break into small groups to choreograph new phrases as part of a larger dance. When the dancers reconvene, they observe the ways in which the phrases complement and contrast with one another and decide how to structure the piece as a whole.

During small group collaborations a dance, music, or theater class can get particularly loud and may seem chaotic to an outsider. Teaching artists, working within a clear structure, are able to sense the sound of involved effort. They maintain their overall control of the class while allowing students to work out their ideas and, perhaps most important, to develop their own abilities to channel and harness energy. Ms. Livingston describes her sixth grade theater students: "A chaotic improvisation has many ideas that will sort out when written down. In fact,

these advanced students have become so focused, and their voices so well trained, that they can't hear when the director asks them to stop."

GOAL-SETTING

While process is fundamental to this program, performance provides a goal that can heighten students' motivation to learn and to develop skills in the arts. Their success depends on working as an ensemble and as such, helping to set the interim goals that lead to the final presentation of their own work. In addition, the arts curriculum often reflects the interests of the students, who help decide what projects or ideas to work on and consider what expectations they have of themselves.

Students help set goals

In performing arts classes, students participate in goal-setting when they improvise or present an idea for a class project. The teachers in each discipline also incorporate student goal-setting in distinct ways. The theater teaching artists periodically interview students as a way of conducting a self-evaluation. Students assess their progress in the class: what they need to work on, what they've improved, how they perceive the class and their role in it, etc. Dance teachers often ask students to contribute movement phrases to an evolving combination. Music teachers have students select music for performance, create lyrics, and arrange instrumentation for selected pieces.

A group of theater students expanded a warm-up improv game of "Sound Ball,"* in which players call out a word as they toss an imaginary ball to someone across a circle. The receivers must repeat the word when they catch the ball and call out a new word as they toss the ball to another person. The theater teachers commented on the evolution of the game:

> The students have developed it further, creating categories and giving themselves goals. One student has set himself the challenge of always naming a country. Others enjoy inventing a category on the spur of the moment and without discussion: one person says, "cell," and the next two say, "protoplasm" and, "amoeba." They don't always do it and they don't have to do it. The first two might say, "chromosome" and, "mitosis," and the next says, "exit," and that's O.K. too. They wouldn't find it nearly so interesting if the teacher had said, "Here's the goal."

Students given such opportunities to contribute demonstrate greater commitment and interest, and challenge themselves to find new goals.

Teaching goals reflect student interest and progress

As long as students keep within a given structure, the artists often follow their lead. When students request a particular theater game, tune, or dance combination, the teaching artists may choose to integrate those requests into their class plan. While a teacher sets his or her own goals for a class, the students' level of interest and motivation help determine the teacher's ability to achieve those goals; both teacher and student goals are enhanced by collaboration in goal-setting. Ms. Livingston discussed the degree to which she involves young performers in directing an artistic process: "I think the tough concept is the idea that you're putting a marble on the floor and then you're giving it a knock and wherever it goes, you're going to let it go there. People often want to channel it somewhere. But just as long as it moves -- it can't refuse to move -- it can go anywhere because it follows those two rules of improv -- 'Always say yes.' and 'Always make your partner look good.'"

If a teaching artist is working on a specific theme, he or she will often find a way to adapt a student's request to that theme. A dance instructor had planned, for example, to explore dynamics but her students asked to keep working on the previous week's lesson on pathways. The teacher agreed to continue working on the students' path dances but also assigned each student a different dynamic quality to explore on that path. Similarly, a classroom teacher found, after her class had participated in a theater workshop, that her students wanted to do the "Gift Giving"* improvisation every day. Ms. Livingston suggested the teacher stay with the students' area of interest, but change the focus of each day's gift giving: "Today we're going to do 'Gift Giving' with a focus on adjectives." "Today the giver uses an interrogative sentence and the receiver uses a declarative sentence." "Today in 'Gift Giving' you must find a way to use the number seven." Teachers can use their students' excitement *and* cover the required material.

Goals include performance for an audience

Final performances in all performing arts classes represent important goals and provide deadlines for young arts students. In performance, dance, music, and theater students bring together the skills they have developed throughout the year. The excitement of an upcoming event and the intensity of performance push students to meet higher standards of both technical and improvisational abilities. The teaching artists provide performance opportunities throughout the year, whether in small groups performing for each other during class time, informal presentations for other classes, or large-scale productions in or outside of school. Such productions can motivate students in new ways; on stage students often perform with a fullness that they never discovered in class.

The thrill of performing is not the only benefit of staged productions. Ms. Livingston speaks of her theater improvisors learning about meeting deadlines through performance: "When you have to perform you learn first, to quit having excuses, and second, that you need to overcome all odds. You stop seeing yourself as the victim of your circumstances." By training in both technical and improvisational processes, the young performers are well prepared to overcome even the challenges that arise on stage.

PROCESS

Process, rather than outcome alone, is central to work in the arts. By focusing on process, teaching artists help build students' skills in an artistic discipline, establish the importance of good work habits, and help students understand and embrace the constancy of "trial and error" in creative efforts. Attention to process naturally results in valuable outcomes (or performance).

Do it!

Perhaps foremost among the tenets of the teaching artists is "Don't talk about it; do it." The arts classes rely on all participants' active involvement. Dancing, music-making, and improvising in theater cannot proceed through discussion or lecture. In introducing new ideas and activities, the artists use a minimum of explanation, throwing their students into the process fully and immediately. During one Summer Institute for teachers the music faculty began each

day with a "Name Go-Round."* The first day began with a demonstration of the activity with no explanation; the artists expected the participants to join in immediately, which they did. On the second day the participants found the following instructions on a blackboard: "Please begin the name go-round." Only after the participants had started the rhythmic singing did the music faculty enter the room. On the third day one of the participants led the activity. Afterwards the group discussed the process. One teacher suggested that the leader should have introduced the game by saying, "In this game you can discover the rhythm and music in your name." All three members of the music faculty spontaneously invoked the "Don't talk about it; do it" rule. Such an explanation before the activity would take away a moment of discovery for the students. "Don't *tell* them what they're going to discover," Ms. McKenzie said. "Let *them* discover." Ms. Bethel added, "We should only talk about the rhythms in their names after we've discovered those rhythms."

One young dancer had a particularly exciting moment of discovery during a dance-poetry lesson led by his classroom teacher. The teacher began the lesson by reading a poem, then moved directly into a dance activity, "Qualities (Stretch and Melt)."* In the midst of the lesson, one student who had never responded well to language arts lessons but eagerly participated throughout the dance process, suddenly leaped up crying, "I got it! I was wondering why we were doing this and now I know! It's about poetry! *This* is poetry!" The student's excitement was magnified by the fact that he had worked out this connection by himself, without anyone writing the objective on the board or spelling out the goal of linking dance to poetry.

Keep it simple and break it down

The arts classes typically take a directed focus, exploring a single idea or theme thoroughly before becoming more complex. Ms. Livingston described the need for simplicity:

> I think the goal is not all you want to accomplish, it's where you're starting. I think it really means, "What is the seed you want to plant?" In my case, I want to have the most brilliant, creative improvisational theater company there is. But I can't go into my rehearsals and say, "Everyone be brilliant and creative!" I have to say, "Today we're going to work on character." I have to plant this seed and work on this in a very workmanlike way, just giving ideas and trusting that these other things will happen. It's got to be practical, practical, practical.

Ms. Bethel similarly describes the music faculty's approach to eliciting creative work from the students: "Simple is best. You can make a lot of music with two notes; you don't have to have 14,000 different chords under your belt."

Even when working on more complex projects, students always learn new material by breaking down large tasks into sub-tasks. When interviewed about how they learned a new dance, several young dancers described the process to an outsider. "The teacher always goes back to the beginning and adds on a little bit at a time. So if you missed something the first time, you know you're going to get another chance." In dance classes, students learning set material are reminded to focus initially on the feet; by learning weight transfers first, they establish a secure foundation on which to add arms, focus, or head movement later. Students' improvisational and choreographic tasks are also broken down into simpler processes. By focusing on concrete, graspable tasks -- such as creating a repeatable, four-count rhythm or developing a character's walk by emphasizing one body part -- students are better able to develop their material.

Make connections, reflect and discuss, and develop ideas

The arts have a unique ability to harness students' curiosity and need for expression, and to make connections between times and places, different subject areas, and various peoples and cultures. The music faculty, for example, bring their students a range of music from around the world. When learning songs from South Africa, the Americas, Asia, West Africa, and Europe, students discuss the origins of the music, compare rhythmic structures and melodic patterns, and examine the relationship of a piece of music to its own and to other cultures. The teaching artists encourage students to let their musical experiences lead them into independent study of the history, art work, religions, and daily lives of various peoples and cultures.

Creative explorations also deepen students' understanding of a topic and offer methods for developing material further. Active arts-making lessons use specific teaching methods and structured activities to create a through-line relating to the goal of the day or of the current project. One teacher asked her dance students to improvise with snake-like movement. After performing their own snake dances, the class learned *Yanvalou* -- a Haitian dance that, among

other aspects, incorporates the movements of a snake. The students' experience with an improvisation made them better able to grasp the set piece of choreography and its intention.

Teaching artists may also connect work in one discipline with structures from another. A dance instructor began a class not with the usual dance warm-ups, but with a theater game -- "Count to 20" -- in which the group tries to count from one to twenty, one person at a time and not in any particular order. It took several attempts before the students were collaborating well enough to succeed. The game was followed by a movement improvisation in which only one student would move at a time, also with no set order. After the two activities the dancers compared them. They discussed their difficulty trusting silence and stillness, being sensitive to sound and movement, and sharing the leadership role. A seemingly unrelated theater game had given the dancers a new way to develop collaborative skills. They revisited the theater game many times, finding that it actually improved their skills as a dance ensemble.

The time students take to reflect on their work in arts classes may seem to contradict the initial tenet -- "Do it!" Yet discussion, reflection, and integration of the process are essential to students' understanding of any arts discipline. By observing and commenting on the work of classmates, professionals, or themselves, young dancers, musicians, and theater improvisors develop a critical eye and make new discoveries.

Stimulate students' self-regulatory behaviors and initiatives

The teaching artists constantly push the students to take initiative, use their creativity, and come up with unique solutions to complex problems. They challenge the students to take charge of their own learning and reinforce their use of self-regulatory behaviors. Students can often be found practicing before class, going to a different location to rehearse, assisting one another on the side, pursuing lines of inquiry to which the teacher may not have an answer, asking for further information or help, and diving into new material without a second thought.

Establish a structure

Creative processes (including improvisation) emerge from clear structures and careful preparation. Paradoxically, that preparation and reliance on established structures are what allow

the artists to diverge from set lesson plans; their spontaneity and responsiveness to students is made possible by the artists' thorough knowledge of their material. Dance improvisations generally follow a specific thematic focus, spatial limitation, and time structure (e.g., "Using stretching and melting, move from your place through this half of the room and back to your place by the count of ten"). Music improvisations usually follow a rhythmic structure and/or melodic form within which to explore a theme (e.g., "Improvise for twelve bars on the simple form of Duke Ellington's *C-Jam Blues* while the rest of the group plays the chords of the tune").

The structure-based arts process emphasizes application of skills to new situations and problems. To succeed in applying their skills, the students must know the "rules of the game." Being familiar and comfortable with a structure and specific skills immediately moves the student toward analysis, synthesis, and evaluation.

Prepare yourself and your students

Preparation supports a spontaneous attitude. Preparation refers both to the teacher's readiness for teaching and to the warming up process critical to the success of each lesson. Everything the students learn doing warm-ups is called upon when they are put in a performance setting.

A successful exploration of an arts process depends on thorough warm-ups. A theater lesson using a "Character Interview"* to build deeper understanding of characters in a book, for example, began with a warm-up of "Slap Pass"* followed by "Sound Ball"* in a circle. Next the students took a "Character Walk Around,"* walking through the space and responding to the teacher's suggestions to take on the physical characteristics of various animals and people. The students' explorations included vocal sounds as well as movement. Only then did the "Character Interview,"* based on a specific character from the book, begin. The students' responses were lively, imaginative, original, and showed keen understanding of the characters about which they had been reading. Had the teacher skipped warm-ups and gone straight to the interview, the result would likely have been a stiff game during which the students struggled for the "right" answer based on their reading and discovered little about the characters' traits and behaviors.

Collaboration is at the heart of ensemble work

The arts classes engage in a collaboration that involves students with students, teachers with students, and teachers with teachers. In the dance classes, dancer/choreographers also collaborate with musician/composers. A group of dancers at one school, for example, created dances based on visual images from art postcards. Their first collaboration was to work together to identify the mood, direction, line, dynamic, color, weight, etc. of their image and translate it into movement, using all members of their group. Working closely with each other necessitated listening and responding to others' ideas, giving other members of their group center stage, and making adjustments to one another and to the changing artwork. The second collaboration was with their musician, who could work with the group in one of three ways: first watching the dance in silence and then creating a score to accompany the dance; looking at the postcard and creating the music during presentation of the dance; or having the students describe the sound they imagined for their dance, and trying to capture that sound in the accompaniment.

One of the most challenging collaborations in the Young Talent Program brought together dance students from one school with music students from another. The musicians recorded a piece of music to which the dance instructor set a piece of choreography. A single dress rehearsal the day of the performance brought the musicians and dancers together for the first time and provided a crash course in patience and flexibility. The task of coordinating live music and live dance, sharing an unfamiliar stage, and learning to adapt to sounds and tempos that differed markedly from the original tape recording proved an ambitious endeavor for teachers and students alike. The intrinsic reward of success was matched by the cheering of the audience.

In performance, the audience adds another collaborative influence. Ms. Livingston describes the relation of performer to audience: "It is as if you are an artist painting a painting and someone is watching you execute that painting. The visual artist works on his own and presents a finished piece. The performing artist's *execution* of the painting -- usually done in front of an audience -- *is* the art form." The response of an audience can alter the meaning, energy, and feeling of a performance. Students trained in the performing arts learn to use the audience's collaborative input.

EXPECTATIONS

The professional artists teach the same processes they use in their own professional work. The students' technical, improvisational, compositional, and performance skills develop through immersion in sophisticated source materials and methods of working (see ArtsConnection's *Core Curricula of the Artistic Disciplines*). While the students may not be on a performing arts career path, they are on a professional instructional path. The artists do not dilute the material or processes because their students are children.

Teaching artists' expectations for their students are typically high. They strive to balance comfort with challenge and encourage students to reach higher, take greater risks, and push themselves to make discoveries. One classroom teacher approached a dance instructor after watching her special education class learn and perform a complicated 16-count combination involving changes of direction, various locomotor patterns, a fall to the floor and recovery, and a reversal of the entire phrase. She told the dance teacher she had thought, "What is she doing? They're not going to get this." Not only did the entire class demonstrate the phrase successfully, but five of her students were selected to participate in the advanced training class.

Young artists work with a professional attitude

The artists expect their students to demonstrate a professional attitude: to practice on their own, work collaboratively as part of an ensemble, persist in the face of difficulty or challenge, stay focused during class and rehearsal, be prepared and responsible for their own learning, take and use criticism, contribute their ideas to the group work, and take creative risks.

Some artists have been surprised at the degree to which their students have exceeded their expectations. Freddie Moore, for example, taught his fourth through sixth grade students a piece of choreography from his dance company's upcoming season. When he saw how quickly and successfully the students picked up the movement, he decided to rehearse them to appear with the company in a school performance. Students in all three disciplines have appeared alongside professional artists on a variety of stages, including the 92nd Street Y's Kauffman Hall, the 1992 Presidential Inaugural Festival, the Brooklyn Academy of Music, the Apollo Theater, the Grand Central Partnership, and others.

Artists are able to do, hear, move, listen, and learn simultaneously

Students in the performing arts can take in new instructions, alter their performance, and develop their skills -- all while moving, playing, speaking, or singing. While students must know how to focus as a group and attend silently, frequently the teaching artist continues to guide -- or "side coach" -- the students without having them stop an activity. The same is true of artistic processes on a professional level: musicians follow a conductor's lead while they continue playing; dancers adjust spacing, dynamics, and timing in response to a choreographer; and actors change the volume at which they speak, alter their postures, or take new approaches according to a director's suggestions during a scene. Students' academic work demonstrates a parallel process during hands-on science experiments, in which the teacher continues to guide students while they proceed with measuring, mixing, or comparing.

Artists must regularly assess their own work

Practice in any art demands rigorous self-assessment. Each rehearsal of a piece of music, dance, or theater gives performers new information; how the performers understand and use that information helps determine the degree to which they grow as artists. Students in the performing arts know immediately whether they've done well. They hear when the music swings, feel when the dance soars, and know when the scene clicks. Their arts instructors help them to cultivate a physical, perceptual, and cognitive awareness of their progress and to use that awareness to further develop their work.

Ms. Livingston described a sixth grade theater student's development of a play through a number of drafts:

> She had a story outline idea that we used as a basis for several improvs. She went home and wrote it, then came back and asked for another improvisation and another scene. She understood, as many don't, that her first version was not the finished product and that each draft would change considerably through this process. She took the responsibility of shaping the play: deciding, by watching the improvs and re-evaluating her own work, what the best lines were, how the characters' attitudes should change, and what would advance the plot.

Looking at one's work with a critical eye should not be confused with perfectionism or negative self-judgment. The positive way in which the teaching artists assess students' progress

helps to train the students in productive self-evaluation. One dance student, using the image of a falling rock for the basis of a short study, dropped quickly to an angular, still shape on the ground. He immediately stood up again and said, "Oh no, I forgot something." He repeated his fall, this time taking a bounce at low level before arriving in his final shape. His self-critical eye, rather than stopping or frustrating him, actually enhanced his enjoyment in refining the study and improving the work.

Artists' work is reviewed and evaluated by others

Performance offers an instant review and evaluation by the audience. Mr. Durkin commented on how his theater students' concept of success changes when they go into performance. "They are far more inclined," he said, "to recognize what they did that was good because the audience tells them." Outside evaluation in class and rehearsal comes from fellow students and the teaching artists. Students often perform sections of work for each other, discuss possible changes, and celebrate each others' efforts. In addition to ongoing assessment, students receive written evaluations at the end of each year. These evaluations address students' individual achievement as well as their progress as part of the ensemble, and offer comments and suggestions for improvement.

Highly motivated Young Talent students have pursued further training and met professional standards of evaluation in such venues as the Martha Graham School of Contemporary Dance, the Walt Disney Young People's Orchestra, LaGuardia High School of the Performing Arts, and others.

THE OUTCOME: WHERE DOES THIS MODEL LEAD?

The result of following this model of artistic processes for teaching -- establishing a climate in which students can safely take risks, engaging students in the setting of goals, valuing the process in concert with the outcome, and challenging students to meet high expectations -- is a classroom of self-motivated, thoughtful, independent, and creative learners. Any subject or area of expertise, with its own specific vocabulary, skills, and informational content, can be enhanced by this type of learning environment and process. Students become collaborators with their

teachers and with their student-colleagues, taking responsibility for their own interests, development of ideas, and success in school and in life. The classroom becomes not a showcase for the "stars," but a place where every student can find a role and achieve.

ARTISTIC TEACHING MODEL

CLIMATE

Physical space arranged for activity
Individual, small group or full group participation depending on activity
Unique individual answers encouraged
Some noise and chaos tolerated

GOAL SETTING

Set by instructor and students
Result in performance for an audience
Related to talents and interests
Real-world challenges encountered

PROCESS

Breaking down process into subtasks
Instructor modeled behavior
Learning progresses from watching and doing to discussion and reflection
Lesson requires active participation & student leadership
Opportunities to move around and confer
Opportunities for students to ask questions
Opportunities for divergent thinking

EXPECTATIONS

High standards for all
Frequent specific feedback (positive and negative)
Student feedback to other students encouraged
Regular self evaluation encouraged

Glossary: Arts Process Activities

The following are examples of activities used by both teaching artists and classroom teachers. All have been adapted in countless ways, depending on the individual teacher's purpose. They can be used to establish a risk-taking *climate*, to help students set their own *goals*, to explore the *process* of artistic discovery, or to set *high expectations* for students.

THEATER

Character Interview:
This activity creates characters through improvisation. The actor starts by miming a physical activity, suggested by the audience, with a particular attitude (timidly cleaning out a closet, for example). The audience asks the actor questions about physical characteristics, personality traits, family members, lifestyle choices, possessions, vocation, or hobbies and interests. The character is created by the actor's answers.

Character Walk Around:
This group activity explores the effect of physical attributes on the portrayal of a character. Participants walk around the room in random patterns. They develop instant characters by changing things about the way they walk, and letting those changes affect everything else, including voice, attitude, etc. Simply changing the part of the body that leads, the length of stride, or the width of stance, for example, completely alters the way a character is perceived. Is the character confident or shy, aggressive or timid? This exercise can move on to impersonating types of people in the participants' lives, such as siblings or teachers, or impersonating themselves in the presence of others (such as parents, younger family members, someone smarter, or someone who irritates them).

Gift Giving:
This activity is done in pairs and reinforces the basic rules for creating successful improvisations (always say "yes," and always make your partner look good). One partner mimes giving the other a gift (referred to as "making an offer," because the giver is providing the partner wiht a suggestion for further ideas). The giver does not tell the receiver what the gift is, but allows the receiver to infer what the gift is from movement (is the gift heavy, or is it so small that it can fit in the giver's pocket?). The second partner takes the gift, using physical cues and verbal expression, to clarify what the gift is and says, "Thank you."

Slap Pass:
This group activity encourages spontaneity and cooperation, while requiring participants to remain focused throughout. The participants stand in a circle. The person who starts claps his/her hands together, making a sound and directing the slap to another person on the circle by pointing. The receiving person then "passes" the slap on to another person on the circle.

Sound Ball:
This activity is an extension of "Slap Pass." Again, the participants make a circle. The person who starts throws an imaginary ball to another person on the circle, making a distinct sound as he/she throws it. The person receiving the ball catches it while making the same sound with which the ball was thrown. The receiver then throws the ball to another person on the circle, making a new sound.

MUSIC

Name Go-Round:
One person on a circle sings out his/her name and the group echoes it back. The second person then sings his/her name and the group echoes it back. The process continues around the circle with each student spontaneously singing out his or her name and the entire circle, with the same spontaneity, echoing it back. This activity can be used to explore elements of music such as rhythm and melody, while giving positive feedback to all who participate.

DANCE

Qualities (Stretch & Melt):
This activity encourages to students to explore the elements of dance (the *body* in *time* and *space* with *force*). Students begin in a low-level shape and take eight slow counts to rise with a stretching quality while the instructor asks students to think of things that stretch -- rubber band, gak, elastic, etc. -- and to use those images as they move to their fullest height. They then take eight counts to return to a lower level with a melting quality assisted by images such as ice cream, candles, wicked witch, etc. The same process is followed to the count of four (rising) and four (lowering); then two and two; and finally one and one. This structure lends itself to many contrasting elements and qualities such as sharp and smooth, heavy and light, curved and angular, etc.

ADAPTING PERFORMING ARTS PROCESSES TO THE CLASSROOM

Jessica Nicoll

> *"With the traditional model of thirty-five children in one classroom and a curriculum of subject matter which has to be gotten through in a given period of time, the teacher is forced to pay more attention to orderliness and lack of noise than she is making learning a joyful experience. . . [But] even the difficult tasks of learning to read and subtract and multiply . . . can be enhanced and made joyful."*
>
> A. H. Maslow (1971, p.181)

Five fourth grade girls glided in front of the blackboard, weaving gently on intersecting paths and waving to their classmates, who sat spellbound in the impromptu dance studio created in their classroom. They circled around one another, dipping and turning, reflecting the two subjects that had inspired their movements: a regal queen and a gently flowing river. As the dancers held a final shape, their classmates described the dance they had just seen. They compared the unlikely pairing of queen and river and discussed new associations that had emerged in front of their eyes through the improvised dance. Finally the class turned to their language arts topic of the day -- personification -- and created a sentence: "The river swung her hips from side to side, blowing kisses and waving at her fans." Everyone read the sentence aloud together. And then, they cheered.

Bringing performing arts processes into a traditional classroom can unlock a window to joy-filled learning. It can help students make connections among disparate concepts and use talents they are often told to save for the playground or for some distant "later." A teacher who leads her students on their own artistic journeys as a part of day-to-day classroom work discovers an ally in the arts, a disciplined way of knowing and learning that is both lively and focused; that can reveal and inspire; and that connects students to their educations in a meaningful way.

Forging a link between traditional classrooms and performing arts activities can also contradict everything a teacher knows about teaching: her own experience as a student; the

systems she learned in education courses; the expectations set forth by her school's administration; and the rules implied by the very structure of the school day as evidenced by bells, prep-periods, lunch duty and fire drills. A classroom teacher who is accustomed to standing in front of her class -- facing rows of students who are (she hopes) still and silent -- and who determinedly tries to fit the required curriculum into 45-minute chunks of time, makes a dramatic change when she accepts the idea that dance, music, and theater might have a place in her classroom. Such a change demands a huge commitment of time, of energy, and of heart.

Clearly, it is difficult, if not impossible, to make such a commitment without the support of other teachers, school administration, and the students' parents. One sixth grade teacher involved in ArtsConnection's staff development programs spoke enthusiastically of her principal's philosophy: "She really believes in teaching the whole child. If you find a system that works for your kids, [she encourages you to] go with that. And she does a great job of getting people who she feels are open to that." She then recalled the principal where she had spent the first four years of her teaching career: "She was very traditional. You had to do this and this and this. You had to have your aim, your objective, and you had to start at 11:00 and by 11:50 they should be writing. By 12:00 they should stop writing and then go to the next lesson." This teacher's willingness to break out of lock-step freed her, and led her to a school and a principal who supported her need to respond to students in a more lively way. Not every teacher finds such a principal or setting. Is it possible to "break the rules" within a more scripted environment, bringing teaching for creativity into a traditional framework? And most important, can evidence of improved learning and performance on the part of the students and increased excitement and satisfaction on the part of teachers convince skeptics that the arts have a place in the academic classroom?

ArtsConnection's work with classroom teachers, teaching artists, and curriculum facilitators has revealed five steps essential to the successful integration of the performing arts into the classroom. All five are bound to the first, overarching step: *commitment* -- a statement on the part of the teacher that the arts are worth exploring. A teacher who embraces artistic processes and communicates their importance to students invests a great deal of time and energy in learning about these processes on several levels: as an active participant; as an appreciator of the artistic efforts of her students; as a facilitator of her students' artistic work; and as an integrator of artistic

process and other curricular content. Each succeeding step is made possible by the commitment underlying such efforts.

Second, *preparation* must be seen as a tool that supports spontaneity, rather than as a script that demands memorization. In the performing arts, preparation also refers to warming-up -- vocally, physically, mentally, and creatively. The type of planning that supports spontaneity is structural rather than prescriptive. Teachers well-versed in arts process structures, and aware of the need for student preparation, can respond to their students with flexibility and immediacy.

The third step serves as a practical expression of the commitment and preparedness a teacher brings to the work: establishing the basic requirements of *space and time*. Dance, music, and theater explorations do not always fit neatly into rows and behind desks. And sometimes they require more than one 45-minute period to succeed.

Fourth, a teacher must *accept the role of coach/conductor/director* rather than creator. This essential and extremely difficult step casts students as the creators, even while the instructor is teaching from an artistic perspective. The teacher who wishes to choreograph the dances, compose the music, and write the scripts may be engaging in an artistic process with her students, but she will be missing the critical element of student discovery and composition if she does not learn to guide *their* artistry. Good coaching or directing involves the asking of open-ended questions that focus not on "correct," factual answers, but on the exploratory thought process. As Laura Livingston, a teaching artist from Freestyle Repertory Theatre says, "It's not about getting a puppet to come up with the right answer; it's about getting students to use the right process."

Finally, in *drawing connections between arts processes and other curricular ideas*, teachers must find an effective and appropriate bridge that leads freely in both directions. The arts process offers new ways of working, of thinking, and of feeling and responding; the academic curriculum offers rich and interesting material for exploration through the arts. But not all arts processes can be successfully linked with all subjects. If the two are poorly matched, both sides will suffer. A sound, well-constructed bridge links content and process to stimulate discovery, deepen understanding, and enhance recall.

These five steps are taken not in a linear progression, but exist concurrently. Each reflects the constant presence of the others, naturally supporting one another when connected as parts of a

whole. The following examples elaborate on each aspect of the adaptation process and offer practical methods for successfully integrating the arts into the classroom.

Commitment: embracing the process

> Educators and administrators cannot justify giving the arts an important position in the curriculum unless they understand that the arts are the most powerful means of strengthening the perceptual component without which productive thinking is impossible in any field of endeavor. (Arnheim, 1974, p.3)

To Rudolf Arnheim, for many years Professor of the Psychology of Art at Harvard University, the value of the arts is obvious. It is less obvious, however, in a world of test scores and curriculum frameworks. Teachers often must defend any excursions into areas whose worth may not be immediately apparent on a written exam. As a result, their first question may be, "How does this relate to me and what I'm expected to teach my students?"

Many classroom teachers involved in ArtsConnection's programs discovered a new commitment to the arts in their schools through three experiences:

- Participating with or observing their students in dance, music, or theater classes.
- Participating in the assessment of their students as part of the five-to-seven-week Talent Identification process.
- Engaging in art-making during their own dance, music, and theater workshops.

For some, the combination of the three was essential to understanding the value of the arts in education. One teacher, for example, spoke of the two talent identification processes in which she participated, one before she had taken any workshops, and the other after she had spent a week at ArtsConnection's Summer Institute:

> In the first seven-week process I thought it was great for the kids but I didn't really understand how I could make any valid observations of their artistic abilities. Then I took the summer workshop, in which we were asked to remove our "teacher hats" and just focus on our own artistic process. When I came back to school in the fall the Talent Identification workshops and my contributions suddenly made sense. I understood what "spatial abilities" were because I'd explored the same concepts; I saw how difficult it could be for a student to try something new and risky; I realized how important it was to look for students' strengths in untested areas; and I trusted myself to reflect confidently on my students' abilities in the arts.

Even those teachers who participated only by observing their students in arts classes or through the talent identification program -- without benefit of staff development workshops for themselves -- discovered a wealth of skills in students which might have been overlooked in a traditional academic setting. Time and again classroom teachers commented, "That's the first time that student has focused for more than three minutes," or "He has *no* skills -- but he just accomplished something nobody else could do." Teachers witnessed students with limited success in reading, writing, or math showing extraordinary facility in sequencing, making spatial and temporal adjustments, and repeating complicated phrases in movement and music. For many teachers, such times -- "Aha" moments during which teachers saw their students in new ways and appreciated their range of abilities -- marked the beginning of their commitment to the arts process.

The next step was to take that commitment into the teachers' own work, bringing the arts effectively into their classrooms and nurturing their students' artistic growth. The teachers' willingness to try new approaches and to involve their students in the process reflected an extraordinary dedication to their own growth within the classroom.

Preparation supports spontaneity

The paradox: thorough preparation supports spontaneity. And all arts processes -- even those not using an improvisational structure -- benefit from an open, spontaneous attitude. When a teacher has committed to an arts process, she has agreed to learn the *structure* of the process so thoroughly that she can leave all pre-conceived notions of *outcome* behind and allow herself and her students to embark on a new, perhaps unimagined path. Preparing not for the specific answers one desires, but for a way to ask questions, requires a different form of planning. If preparation is seen only as a way of nailing down every conceivable step and turn in a day's plan, lessons of discovery will fail. Frances P. Hawkins describes a lesson plan as "a joint and dynamic kind of product, better seen as a plan in retrospect than in prospect. But the teacher must . . . select well -- so that the child can accept and exercise his own responsibility. It is in this way, in this web of activity, that the two kinds of conditions for good teaching and learning can both be satisfied" (1969, pp. 24-25).

Preparation on the level Hawkins describes demands that teachers have both an overall understanding of the goals for the class and a working knowledge of the methods used to achieve those goals. If the methods are new to teachers, they must take the added preparatory step of learning and understanding the techniques (including physical and verbal cues) that will help them lead students' investigations with clarity and focus. The first written lesson plans created through ArtsConnection's Curriculum Adaptations process (designed in collaboration with the teaching artists and then reviewed by curriculum facilitators) intimidated some teachers with detailed, step-by-step descriptions of the arts processes. The plans were indeed full of specific guidelines -- including such reminders as, "Remember to do this part first; ask questions like these; say, in tempo, 'Ready, begin'" -- intended to accommodate different teachers' familiarity with arts activities. Classroom teachers with little experience leading arts processes sometimes used these instructions as a "paint-by-numbers" process, reading the instructions to their students rather than studying and absorbing them and then helping the students explore within the structure. In such cases, teachers became trapped by the specificity of unfamiliar structures and could not respond to the living, surprising students in front of them or, for that matter, to their own living, surprising selves.

Preparation in the arts also refers to the specific process of *warming-up*. Vocal exercises, theater games, and physical warm-ups prepare body, mind, and imagination for a thorough exploration of materials and ideas. Without this critical step -- an "oiling of the joints" -- the arts process can be stiff, burdened by the effort to be creative when the voice, body, mind, and spirit have had no opportunity to play. This step is sometimes omitted when teachers first try to connect the arts to another curricular activity. In one staff development workshop, for example, a theater game of "Sound Ball"[6] seemed strained when used to reflect content before any warm-ups were done; participants were asked to call out names of countries when throwing the imaginary ball, rather than simply toss and catch the ball with impromptu sounds. As a result, neither the game itself nor the content material developed in a useful or meaningful way. The teacher leading the activity had hoped to marry the two ideas, but had jumped over an essential preparatory step.

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[6]All arts activities mentioned are explained in detail in a Glossary at the end of this article.

When discussing her preparation for teaching the Curriculum Adaptations lessons, one sixth grade teacher, Mirla Puello, described her approach: "I like to glance at the lesson before I do it. But I never look at it [during the lesson] or practice it before because, whatever I expect, it's not what the kids are going to give me. So I wait for them; I respond to what they're doing." Ms. Puello's method of preparing embodies the paradox. She is prepared in a way that allows her to improvise. She knows her topic and why she is teaching it. She also knows how to lead a dance activity. As long as she trusts the concept and its relationship to the particular dance structure, she need only be prepared to follow the students' lead. Trusting both her students and herself, she knows discovery and rich learning will take place.

Basic requirements of space and time

- **Space**

  While dance, music, and theater activities can sometimes be explored at students' desks, generally they require an arrangement of space in which students can move freely. In some classrooms, teachers have a clear space in one area of the room where they conduct class meetings and reading circles; this is often sufficient for arts activities as well. In other classrooms -- many with barely enough room for 34 desks, never mind a reading area -- teachers are willing to shift the students' desks to the side when they wish to create open space. That, however, puts a burden of motivation and effort on the teacher. As with any tools, when they are organized and accessible, they will be used and enjoyed much more often. If a modicum of space is typically available, free movement is much more likely.

  When more space is necessary than can be found in a classroom, teachers might schedule time in the school gymnasium, on an auditorium stage, or in an empty resource room. Even the most unlikely sites can be turned into studio space; one teacher used the image of a long, invisible rope with which his students silently and imaginatively pulled and danced themselves up the stairs and through the halls back to class after lunch.

- **Time**

  Time is a tricky thing to tease out of a school day. Bells mark the beginnings and endings of periods that seem all too short for detailed exploration of a subject, and disembodied voices crackle over the intercom, interrupting the flow of even the most well-planned class. One way to find time for exploring the arts is to begin thinking of arts processes not as activities separate from the curriculum, but as part of the curriculum. Teachers who establish a free-flowing connection of ideas to a broad range of curricular topics throughout the day are well equipped to integrate arts processes in varying periods of time. For example, the personification lesson described in the introduction was aided by a ten-minute dance improvisation on the movement qualities found within different objects. A

brief, active excursion into dance brought the meaning and use of personification alive for those students.

A more elaborate, arts-focused activity does take time -- time for exploration and discovery, for trial and error, for creation and editing, for presentation and more editing. Many lessons the teachers have created as part of ArtsConnection's Curriculum Adaptations Project have extended to two periods and beyond. Teachers may want to alter their day's regular schedule to allow an arts process to extend through a series of classes over the course of a week. Or more.

Accepting the role of coach/conductor/director

In his book Never Too Late, John Holt writes of his first choir director:

> Once we began to give ourselves to the music and to take our work seriously, we found it enormously challenging and interesting. We began also to realize that Mr. Landers was an extremely good teacher. I was not to see for many years that in one sense music is a very special kind of athletics; had I seen the parallel then, I would have said he was a great coach. He had to teach us a new set of coordinations. . . . [We] learned in a way we had never known, to *pay attention*. (1978, pp.55-56)

Since ArtsConnection's first Summer Teacher Institute in 1990 the teaching artists have taken great joy in seeing classroom teachers become involved in creating their own and appreciating their colleagues' artwork. The first summer, in fact, teachers were expressly asked to remove their teacher hats and dive into the creative process as learners and creators. Their ability to learn through the arts, to appreciate their own dance, music, and theater-making skills, and to accept both their weaknesses and strengths, made them able to observe, appreciate, and accept those same abilities in their students. The active, creating process continues to be key in all ArtsConnection teacher workshops. But their creative energy and artistic perspective must shift gears when the teachers move back into the classroom, ready to include the arts. They need not abandon their artistic impulses, but they do need to use them in a new role as *facilitator* rather than as *maker*. The two roles feed each other; a good facilitator taps into an artistic perspective when helping others make art, and then gets out of the way so the art can happen.

Teachers developed their facilitating skills through a series of workshops in which they first learned an artistic process or improvisational structure from professional artists in dance, music, or theater. The teachers then led each other in the same activity. By acting both as students and

as leaders, teachers helped each other to hone their skills leading arts processes. The focus was not on developing their own or others' specific physical skills or techniques as dancers, musicians, or actors, but rather on developing the *guiding techniques* necessary to encourage creative work among students. Within each discipline, trial and error uncovered the key points classroom teachers had to master in order to lead arts activities successfully.

In dance, for example, teachers were coached particularly on beginnings and endings. The opening instruction to a class -- "Hold your shape. Ready, begin" or a counted introduction of, for example, "five, six, seven, eight" -- was a critical, but often overlooked step in leading a successful, clearly structured improvisation. The teachers also needed to become more familiar with the elements involved in dance making (using the *body* in *space* with *time* and *energy*) in order to lead their students beyond mimetic story-telling and into subtler physical expression.

In music workshops teachers picked up tips on maintaining a consistent pulse, listening to distinct parts in order to lead more clearly, and simplifying their ideas. As in dance, they learned to clarify entrances, exits, and endings and to trust the power of an uncomplicated rhythmic phrase that could then be layered with variations in dynamics, rests, repetition, and other musical elements. A member of the music faculty, Branice McKenzie, spoke of helping teachers find the difference between *being* creative and *eliciting* creativity from their students: "When a teacher is caught up in getting her part out, it doesn't facilitate a lot for the students to do -- other than continue to be led by their teacher. They may have a lot of ideas, but they just need to give one small idea and let the students discover the possibilities within that seed."

The theater process raised issues similar to those addressed in dance and music: simplifying ideas, clarifying beginnings and endings, and challenging students to go beyond the obvious. The theater faculty focused on *side-coaching* -- an explicit part of the guide's role in theater improvisations -- asking teachers to notice what kinds of questions elicited imaginative thought and what specific physical leading skills fostered student success. For example, in leading a "Conducted Story," teachers realized that the facilitator's specific physical actions -- kneeling in front of the students, holding the indicating arm outward until shifting to the next student -- could determine the success of both process and story.

In all three performing arts disciplines, good coaching and directing was also reflected in the types of questions asked and in the way facilitators posed such questions. Rather than focus on information-retention and memorization -- which might stifle students' ability to respond creatively and with immediacy -- questions were designed to be open-ended and reflective to encourage creative work. A closed question, for example, such as, "Did you have to listen carefully in order to work together?" would be rephrased as, "What happened in your group that worked or didn't work?" Such questions asked students to be specific, to consider many ways of looking at a problem, and to reflect on the learning process itself. This approach invited spirited discussion and benefited both the arts process *and* the standard academic curriculum.

Finding bridges between the arts and other curriculum

Leading students in a successful dance, music, or theater process is challenge enough without having to think about links to other curricular content. There are those in arts education, in fact, who object strenuously to any overt connection between the arts and other subjects. As Ralph A. Smith, Professor of Cultural and Educational Policy at the University of Illinois, writes:

> Integrating the arts into other subjects and seeking to make connections between the arts and the rest of the curriculum weakens the argument for the serious study of art. . . . An outreach mission to other subjects is not what arts education should be about. It should be about serious study that takes art to be a special way of knowing with a distinctive history of outstanding accomplishment and basic problems of understanding and evaluation. (1994, pp. 42-43)

ArtsConnection's programs linking arts processes to other academic curricula are not seen as a replacement for this type of serious study in the arts. ArtsConnection's own Young Talent Program does, in fact, focus on such arts education goals. Arts professionals teaching in the Young Talent Program concern themselves with the training of young students in dance, music, and theater, helping them to work in, understand, and evaluate these distinct art forms.

An isolationist approach to arts education, however, seems likely to maintain the arms-distance stance many classroom teachers take toward the arts. Understanding and appreciating all students' artistic gifts is a critical goal of ArtsConnection's work in the schools. Without actively participating in the arts, teachers and their students are less likely to discover what Smith calls the "basic problems of understanding and evaluation" that arts study explores. The artistic process

remains intimidating, mysterious and, usually, extra-curricular. While hiring specialists and providing opportunities for serious arts study would benefit all schools, how are such goals threatened by encouraging and training classroom teachers to engage their students in that "special way of knowing," particularly when it results in improved teaching and greater learning?

In ArtsConnection's work with classroom teachers, the teachers first become familiar with the arts process itself, then with structures for *leading* that process. Because this engagement with the arts immediately suggests connections to the "real world," and because a classroom teacher's job is to help her students understand that world, the teachers naturally began to see associations to other curriculum. (Artists, too, take the real world as their inspiration. A viewing of paintings by Pablo Picasso or Jacob Lawrence, Kurt Jooss's ballet *The Green Table* or Alvin Ailey's *Revelations*, Arthur Miller's play The Crucible, or a hearing of Arthur Honegger's *Pacific 231* illustrate how inextricably content and form are linked.)

Having found ourselves within an educational system that makes distinctions between "academic curriculum" -- math, science, social studies, and language arts -- and "the arts," we are faced with the huge task of "re-integrating" the two. While "arts for arts sake" is a credo all artists can endorse, "arts as a way of knowing" rings equally true. And.what is education but a way of knowing? The challenge becomes one of inclusion. How can teachers creatively develop curriculum and expand the artistic potential of their students in ways that are both effective in teaching content *and* appropriate to the art form?

Many classroom teachers integrate seemingly disparate ideas within their teaching. Ms. Puello., a sixth grade teacher using the Curriculum Adaptations process, planned to present a creative dance-based science lesson on behavioral adaptations in animals. As the students arrived for class she suddenly recalled a poem she'd recently read, Randall Jarrell's "Bats." The class read the poem together and discussed its imagery as a prelude to the dance activity, which explored imagined changes of environment and the effect of those changes on movement and behavior. Not only had Ms. Puello connected the movement inherent in a science lesson to the elements of dance, but she had found a third application as well -- to poetry. Another teacher, Ms. Beck spoke of a "teacher's toolbox" that expanded as she worked with artists in her school: "The more arts -- movement and space and kinesthetic awareness and world culture and percussion,

melody, and story -- that we put in teachers' toolboxes, the more chance for the doing. The teacher has more possibilities to choose from in [working] with their students in creating art. Or if they don't choose to create art, but want to make the experience exciting for their students, they can inject arts into the techniques they use in the classroom. . . . and begin to see something artistic in, for example, the relationship of numbers." Both of these teachers demonstrate a willingness to challenge formulaic methods of teaching in pursuit of deeper student learning and understanding. And they invite their students to participate in the process of finding new teaching and learning methods.

Active arts-making processes can be linked to academic curriculum in several ways. First is the additive approach to arts-related learning: "Now that you've learned about X, let's sing this song about it." Rather than being integral to the learning of a concept or curricular material, the arts activity aims to illuminate what has already been discovered. Second, an arts process may be used primarily as a way to gather information: "What did that group's movement show you about water molecules?" The arts process helps students learn the material, though the artwork itself may not be reflected on during the lesson. Using the arts in this way is a means to a connected, but distinct, curricular end. The third way of linking an arts process with a curriculum idea blends the two previous approaches: "What sounds did the musicians use and how did they use dynamics in their 'Plant Song?' What did those sounds and dynamics communicate about the parts of the plant?" Through this approach, the artistic process helps students learn about and discover new ways of thinking about specific concepts in math, science, social studies, or language arts *and* is reflected upon as a valid and valuable way of working, apart from specific content goals. Curriculum content thus inspires research, exploration, and understanding; the "information" of a topic is given a context through artistic engagement with that information.

The Curriculum Adaptation Project stressed the third approach: to find an appropriate bridge between an arts process and other curriculum that would lead in both directi ns. The goal of the teaching artists, classroom teachers, and curriculum facilitators was to develop engaging and legitimate arts activities that would also increase students' understanding of content. By concentrating on content *and* form within the students' art work, the teachers hoped the entire

class would discover a "special way of knowing" both about the arts and about ideas that were already part of their curriculum.

Teacher-artist teams met over several sessions to devise appropriate links between arts activities and other curriculum. They brain-stormed, practiced lessons with each other, tried ideas with their classes, wrote and edited lesson plans, and discussed their observations of trial classes. During the 1996 Summer Teacher Institute, selected teachers spent a week developing and trying their projects with each other (participating as students). By getting immediate feedback from colleagues who were engaged in the same process, and participating as students in a sample class, the teachers and artists made enormous discoveries about the nature of successful integration. In the second week, the teachers presented their lessons to a new group of Institute participants to illustrate how arts-academic curriculum links could benefit both areas of study.

One key to making those links was the role of the educational facilitator. Working as a conduit between teaching artist and classroom teacher, this individual kept the collaborators focused on concrete themes; the facilitator helped find the "seed" that both artist and classroom teacher could approach from their own areas of expertise. In one working session, for example, the two teachers were struggling to find a way of integrating a dance process with a lesson on spiders. The facilitator re-focused the teachers by asking what was at the heart of the lesson -- what was it about spiders that the teacher wanted her students to understand? The sixth grade teacher found that behavioral adaptation was the central element of her lesson. The teaching artist began to focus on adaptation and behavior as expressed through movement. Quickly the lesson fell into place as arts-academic connections naturally emerged. By concentrating on a single, clearly stated idea, the collaborators began to find common ground.

Another key element in truly blending the arts process with other curricular content was to allow adequate time for reflection on the arts activity. Such reflection helps students immediately begin to apply their understanding to content. Many lessons that connect arts processes to academic content stay with the second approach -- using the arts to get at content. The missing step: valuing the arts process itself. It is very easy to skip over what has been created (a dance, a song, a theater improvisation) with hardly a backward glance, and say, "Now, what did we learn about lines of latitude?" By guiding a first viewing -- an observation of how students crafted a

piece of dance, music, or theater; how they used improvisational structures; and whether they communicated their ideas clearly -- a teacher will find students easily discussing and understanding the concepts *within* the work of art.

The "Songs in the Key of Plants" lesson, created by Sara Barnes, Maria Barreca, Branice McKenzie, and Rosemary Siders, offers an excellent example of the evolution of an integrated arts-curriculum link. In the original plan, the follow-up review to "Vocal Community" focused on curriculum content alone:

> After all small groups have shown their plant performances, review with the whole group what they have learned about a plant's functions and the role of each part of the plant: How did the root sounds differ from the stem sounds?... How did you work together to make a plant; what did you have to do; can you make any connection to plant functions?

Trying the lesson with a group of students, the developers of the plan discovered that the arts process had been dropped too soon. After creating a lively interplay of music and movement, the students were asked to abandon their work and think about the information. They were understandably perplexed about the jump from an involving music-making experience to a discussion focused solely on the facts of plant function. Returning too quickly to the verbal/factual realm lessened the potential of the experience to result in either satisfying art or new discoveries and knowledge about the subject. The next version took one step back and approached the "facts" *through* the musical experience:

> After each small group has shown its plant performance, discuss their musical and movement ideas. How did the sounds and movement develop? What differences and similarities did you notice in the way each group chose to present their piece? Did any of the groups play with dynamics, tempo, rhythms, or movement ideas in an unusual way? Now think about how the groups' choices reflected the characteristics we've been exploring in terms of a plant's functions and the role of each part of the plant ...

The information, rather than being a goal separate from the music-making is understood in a context. By staying with the process, allowing it to develop, and reflecting on both form and content, greater discovery and higher order thinking can occur.

CONCLUSION

"Young children most of the time . . . learn optimally by . . . cross-connections, moving fluently from one focus of interest to others. . . . A sensitive teacher may find that an intended lesson in geometry, with pencil-compass and straightedge, turns easily and more fruitfully into one of decorative design, the geometry only implicit. . . .[the] lesson . . . realized more fruitfully in some later context, when what had been only implicitly learned emerges more fully formed. Slow can be fast and good teaching an art of indirection. . . . Made absolute, as it so often is, the straight path degenerates -- to coloring between lines, painting by numbers, doing algebra by rote."

David Hawkins (1981, p.4)

True integration of the arts and other curriculum is part of an ongoing process of discovery. The classroom teachers, teaching artists, and curriculum facilitators involved in these efforts embarked on a multi-year journey that itself reflects the five fundamental ingredients: commitment, preparation, space and time, accepting the role of guide, and finding appropriate bridges between arts activities and other curriculum. As noted earlier, these steps are taken concurrently, reflecting on and supporting one another in an integrated way.

At the heart of any discussion of curriculum is the student. In ArtsConnection's work, the group of children with whom these teachers explored, experimented, learned, and made art took on new responsibility for their own learning and pushed their teachers in directions no one could have predicted. Their success in adapting to changing classrooms, becoming members of an ensemble, and actively participating in their own educations speaks to the potential in all students. A fifth grade teacher, after working with ArtsConnection for six years, said to one of the teaching artists, "You know, this is all about my kids. If I hadn't seen a benefit to them, I wouldn't have bothered. And it took just one student to turn me around; she was a lost child and music was the only thing that had ever reached her. When I saw that I thought, 'How many other children could I reach this way?'"

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Glossary: Arts Process Activities

THEATER

Conducted Story:
Four students stand in front of the class as the storytellers, with the instructor as conductor. The conductor points at individual storytellers who invent and relate the story for as long as the conductor points at them. When the conductor stops pointing at them, they stop talking, and the next person indicated picks up the story exactly where it stopped. [Variation for ESL students: Students do conducted story in their first language, then have another student who speaks their first language and can translate into English explain to the class what the story was about.]

Sound Ball:
One person throws an imaginary ball to another person on the circle, making a sound while throwing. The person receiving the ball catches it, making the same sound with which it was thrown, and throws the ball to another person on the circle, making a new sound.

MUSIC

Sound Orchestra:
The class stands in a circle and is divided into smaller groups (the number of groups will vary with the complexity and purpose of the activity). Each group is given a vocal and/or percussive part which is harmonically or rhythmically congruent with the other parts. A teacher or student conducts the class like an orchestra, fading groups in and out and changing the volume and intensity of each group's part.

A variation on sound orchestra is "vocal community," in which each group sings its part simultaneously. The students walk amongst one another, greeting each other with their congruent parts and eventually returning to their own group.

Arts Integrated Lessons
Adapting Arts Processes to the Classroom

Moving Molecules
Science/Dance

Developing an understanding of water molecules in gas, liquid, and solid states through creative movement improvisations.
In this lesson students:

- used the elements of dance (the body in time and space with force) to explore the characteristics of water molecules in three different states, gas, liquid and solid
- found examples in nature of water in three different states
- devised a scientific demonstration to change water from a gas to a liquid to a solid and back again
- constructed filtration system to clean water

Do You See What I See?
Language Arts/Theater

Developing an understanding of point of view through theater improvisation and literature.
In this lesson students:

- used improvisational theater to physically describe character traits
- read *The Cay*, a novel by Theodore Taylor
- used role playing to explore how point of view influences plot, mood, and events in a story
- wrote descriptive paragraphs from different points of view

Creation Myth: A Musical Journey
Social Studies/Music

Developing an understanding of creation myths through the language of sound.
In this lesson students:

- listened to the *Popol Vuh*, a sacred creation myth of the Maya people of Mexico and Central America
- identified the elements and characteristics of creation myths from around the world
- created their own creation myth soundscapes using voice, body percussion, and instruments

The Moving Image
Language Arts/Dance

Developing poetry writing skills using sensory imagery and creative dance.
In this lesson students:

- brainstormed a list of descriptive words for several objects such as cotton, a rubber band, rocks
- embodied the characteristics of the objects in movement improvisations
- created lists of images and emotions based on the movement improvisations and musical accompaniment
- created written images
- used their written images to create poetry
- read several examples of poetry and discussed the images poets create with words

Bodies in Motion
Science/Dance

Developing an understanding of physics and the laws of motion using dance and scientific inquiry.
In this lesson students:

- used movement improvisation to explore and describe swinging
- experimented with objects of various weights while swinging their arms
- described the physics of swinging movement; weight, accent, suspend, etc.
- used provided materials to develop an hypothesis and design an experiment to draw conclusions
- identified force, weight and motion as the three things which affect an objects's momentum

Tell Me A Story
Language Arts/Theater

Developing an understanding of story structure through theater improvisation and writing.
In this lesson students:

- used improvisational theater to create stories
- identified the four parts of a story; platform, event, consequences and conclusion
- used improvisational theater to develop and improve their story writing abilities.
- wrote short stories

Songs in the Key of Plants
Science/Music

Developing an understanding of plants and their functions through music.
In this lesson students:

- used guided imagery and musical voice/body improvisations to identify the parts of a plant
- created a sound orchestra to describe the functions of each part of the plant
- created charts to illustrate the parts and functions of plants

Cloud Dance
Science/Dance

Developing an understanding of cloud types using creative movement.
In this lesson students:

- read about cloud types, identifying their characteristics and the weather associated with each type
- created a piece of visual art, using cotton to illustrate the qualities of different cloud types
- used the dance elements of weight, level, and shape to explore and describe cloud types

The Great Depression
Social Studies/Theater

Developing an understanding of the Stock Market crash of 1929 using improvisational theater.
In this lesson students:

- using role playing, students will learn the various roles a bank plays in a community
- teacher explains the economic and sociological causes of the stock market crash of 1929
- students use improvisational theater exercises that focus on character development to understand the lives of three "typical" figures from American history
- students engaged in improvised situations, the teacher presents a situation with a dilemma and the characters from 1929 must figure out how to resolve the problem
- students discuss the hopelessness and despair people experienced during the great depression

Arts Connection

School Partnerships

Participating Schools and Principals

Stephan Axelrod
PS 130
70 Ocean Parkway
Brooklyn, NY 11218

Lorraine Cecere
PS 166
33-09 35th Street
Long Island City, NY 11106

Doreen Cokley
PS 282
180 Sixth Avenue
Brooklyn, NY 11217

Anthony Fasolino
CES 55
450 St. Paul's Place
Bronx, NY 10456

Gwendolyn Gardner
PS 27
27 Huntington Street
Brooklyn, NY 11231

Millicent Goodman
PS 38
450 Pacific Street
Brooklyn, NY 11217

Gloria Guzman
PS 150
40-01 43rd Avenue
Sunnyside, NY 17104

Rene LaCorbiniere-Pollard
PS 50
433 East 100th Street
New York, NY 10029

Lavinia Mancuso
PS 155
319 East 100th St.
New York, NY 10035

Sunjlee Pegram
PS 133
2121 5th Avenue
New York, NY 10037

School Partnerships Overview

Goals and Objectives

ArtsConnection is a private not-for-profit organization that brings professional artists into schools to conduct classes and present performances for students, teachers, and families. Over the past 18 years ArtsConnection has grown to be the largest arts-in-education organization in New York City, working with over 100 schools and 200,000 students each year. With a roster of over 100 carefully selected individual artists and groups, ArtsConnection provides comprehensive, year-long programs that allow schools to incorporate the arts into the curriculum and the everyday life of the school.

The challenge for outside organizations like ArtsConnection is to build solid and lasting partnerships with schools. With the changes in school personnel and budgets each year, the partnership must involve a wide spectrum of the school administration, faculty, and parents. ArtsConnection has worked in many of the same schools for more than 15 years, but pressures on schools today are greater than ever. Arts programs compete for shrinking funding with other basic needs. Overcrowding limits space and scheduling flexibility for arts programs. In order to derive the maximum educational benefit, arts programs must be carefully woven into the fabric of the school.

The New Horizons Project has helped ArtsConnection expand its partnerships in ten schools, to more deeply involve teachers, administrators, parents, and students. The initiatives developed and lessons learned through this project are being applied to many other ArtsConnection school partnerships. The goal of this initiative has been to build partnerhips that survive and grow after the end of an individual grant because of the shared needs and commitment of all of the participants.

Program Design and Activities

The key components of the New Horizons project focused on deepening the partnerships with teachers and families. For teachers, ArtsConnection added ongoing professional development programs, set up working groups of teachers and artists to create arts-infused curriculum, conducted educational research, and provided support and mentoring for classroom-based arts activities. Families took part in weekend workshops and took trips to professional theaters and studios and ArtsConnection's Center. Volunteer parents and teachers formed School Arts Action Teams in each school to organize parents, assist in program activities, and act as advocates for the school with the school district and community leaders.

Teachers and artists collaborated on the development and teaching of arts-infused curriculum units. More than 20 teacher-initiated units were developed in all of the major subject areas for grades 2-12. In addition, teachers who participated in the staff and curriculum development programs designed and led training workshops for their fellow faculty members and for other teachers at the ArtsConnection Summer Institutes and at the National Symposium on Learning and the Arts at the conclusion of the project. The empowerment of teachers and the initiative they have shown has spread the affects of the project far beyond the original targeted grades and schools.

PARTICIPATING SCHOOLS AND STUDENTS

The program was provided in ten schools in four of New York's five boroughs.[7] The schools represent a wide range of student populations, demographics, sizes, educational philosophies, administrative organization, and physical plants. The sites were originally chosen between 1979 and 1990 based on need, support of the principal and staff, and geographic diversity. The development and replication of the program design in this wide variety of school settings was a key program goal and demonstrates the potential for further replication both in and outside of the New York City area.

Figure 1. Program Schools and Demographics

SCHOOL LOCATION	DEMOGRAPHICS
PS 130, Kensington, Brooklyn	40% White (Russian, Arab, Eastern European), 30% Latino 25% African American , 5% Asian 10% Special Education, 10% LEP
PS 27, Red Hook, Brooklyn	50% African American, 50% Latino 8% Special Education, 20%LEP
PS 282, Park Slope, Brooklyn	48% African American,, 45% Latino, 6% White , 1% Asian 2% Special Education, 15% LEP
PS 38, Boerhum Hill, Brooklyn	54% Latino, 46% African American 14% Special Education, 10% LEP
PS 50, East Harlem, Manhattan	50% African American, 48% Latino, 2% Other 4% Special Education, 5% LEP
CES 55, Morrisania, The Bronx	49% Latino, 48% African American , 1% Asian 14% Special Education, 30% LEP
PS 133, Central Harlem, Manhattan	45% African American, 48% Latino, 13% Other 24% Special Education, 16% LEP
PS 155, East Harlem, Manhattan	92% Latino, 6% African American, 2% Other 4% Special Education, 50% LEP
PS 150, Sunnyside, Queens	47% Latino, 20% Asian, 5% African American, 28% White 5% Special Education, 25% LEP
PS 166, Astoria, Queens	47% Latino, 20% Asian, 5% African American, 27% White, 8%African American, 1% Native American 2% Special Education, 8% LEP

[7] After the first year of the grant, cutbacks in the budget of the New York City Department of Youth Services, which supports the core of the school day instructional services, resulted in the suspension of services to two of the schools. This cutback did not hamper progress in reaching any of the stated program goals, and services were restored to one of the schools when new funds became available.

ArtsConnection

EFFECTIVE SCHOOL PARTNERSHIPS IN THE ARTS

Barry Oreck

"You must have professional artists coming into the school. What they bring is their commitment to the art and their own gifts, their drive to create good art, their immersion in the art world, and their commitment to excellence. So an artist brings the school something that a teacher just can't maintain for six hours a day. The artist brings the outside in."

Sara Barnes, Teacher, PS 130 Brooklyn

In over 120 New York City public schools each year, ArtsConnection coordinates a complex partnership among artists, teachers, administrators, and parents to provide high quality arts education. New program models are expanding those partnerships by increasing the involvement of teachers and parents and by linking arts programs more directly to other curricular goals. These programs are more complex than traditional artist-in-schools models. The lessons we are learning in the process of developing these new collaborative models are highly relevant to the field of arts education as more artists and arts organizations venture into projects involving arts integration, teacher/artist collaboration, and school-wide partnership. These lessons are systemic and individual, educational and artistic, psychological and physical.

This effort is both timely and important, as collaboration and partnership are the focal points of national efforts in both arts education and school reform. Collaboration is the guiding premise of the $36 million Annenberg Initiative for Arts in Education in New York City. These initiatives acknowledge that schools, cultural institutions, arts organizations, and private foundations need to join forces to help maintain arts instruction in a period of shrinking public resources. As Jane Remer states in her book Beyond Enrichment, "networking and collaboration are the most effective strategies for building on and implementing change at the grassroots level" (1996, p.7). Teachers and professional artists need to collaborate to find the most effective ways to integrate the arts with other areas of the curriculum. Schools must work with parents and community members to stimulate community involvement and bring new resources to schools. Professionals

from other fields need to understand how schools work to best offer their services to students and teachers.

A collaborative approach maximizes the impact the arts can have on an entire school environment. The professional artist brings invaluable gifts to children and teachers -- skills, methods, and approaches that are unique and educationally powerful. A visiting professional can infuse excitement and a joyous sense of community into the school that can last long after the visit. The ultimate value of the arts experience for the students depends to a great extent on the effectiveness of the collaborations -- how the program is structured, how welcoming the school environment is, and how connections are made between the visiting artists and the faculty and students. An arts program can be deeply ingrained in the culture and curriculum of the school or, without effective collaboration, can be only a welcome diversion or occasional entertainment.

Implementing effective educational collaborations is difficult, however. As with any idea in education that becomes popularized, the obstacles and problems faced can be forgotten or obscured in the glow of success and the desire to expand and replicate it. Some of these obstacles stem from the very identity and mission of the partners. Charles Fowler states that, "Community agencies and schools tend to have different agendas and they rarely understand each other's priorities, limitations and potentials. To be successful and reap the maximum benefit, these associations must be interactive and collaborative" (cited in Remer, 1996, p. xiii). Given the complexities of school culture, the differences between schools, and the wide variety of artistic forms and approaches, institutionalization of a successful collaborative model is a challenging task.

For several years principals, teachers, district administrators, and parents, individually and through School Based Management (SBM) Teams, have increasingly been asking ArtsConnection to connect the arts programs more directly to the academic curriculum. Their request for more integration between subjects reflects a dual need. First, schools need to justify expenditures on arts programs in a time of shrinking resources, and second, many educators have realized that the arts have a unique power to teach and motivate students in a way that other approaches fail to do. In response, ArtsConnection has developed new program components that bring classroom teachers and artists together to develop and teach curriculum units, that expand the role of parents

and families in schools' arts programs, and that provide a framework for the integration of arts and academic subjects.

ESTABLISHING AND NURTURING THE EDUCATIONAL PARTNERSHIP GOALS AND OBJECTIVES

This new collaborative program model, supported for three years by the Surdna Foundation, builds on our oldest and most comprehensive program, Young Talent. Young Talent provides weekly arts instruction in dance, music, or theater to students in eight New York City Public elementary schools. Two, three-year U.S. Department of Education Jacob Javits Gifted and Talented grants since 1990 have allowed ArtsConnection to provide training programs for classroom teachers and conduct classroom-based research to analyze and document the effectiveness of arts instruction and arts-infused curriculum to help students learn. The new collaborative programs under discussion here were designed to expand on these existing partnerships.

The new program was designed to increase the involvement of teachers by giving them a clear role and a sense of ownership of their arts projects. Teachers requested the projects and suggested the topics. Each collaborative unit was individually designed by the teacher and visiting artists. By establishing a curricular focus, and defining a clear instructional role in the unit, ArtsConnection hoped to change the way teachers look at arts programs. We also hoped that the excitement generated by these arts-integrated projects would spread throughout the school, so that the program would reach classes and teachers who had not previously participated in our other programs.

Parents also played a central role in the new program designs. In every school there is a group of parents who are involved in everything -- the Parents Association (PA), SBM Committee, fundraising, and anything else the school needs. In most schools where ArtsConnection works this group is relatively small, so it was necessary to create a parents' support group for the arts. The group of parents and primary care givers who attend arts workshops is often different and larger than the group of "involved" PA members. Parents who enjoy creative activities or are directly involved in the arts; who sing, sew, play instruments, dance, take photographs, video, write, bake,

draw, or act, can find an active role for themselves in the arts program. This participation greatly benefits the school and can be built upon to increase participation in other school activities.

All of ArtsConnection's programs involve three levels of collaboration: administrative, which involves the planning and scheduling of the arts programs; preparatory, which readies teachers and students for arts experiences; and instructional, which provides all of the participants with active roles. Each school's collaboration is different but all share these three levels and each collaboration becomes more crucial as the projects become more complex and the goals more ambitious. Figure 1 compares the degrees of collaborative activity in each of the programs ArtsConnection provides.

Figure 1. Levels of Collaboration in ArtsConnection's Programs

Professional Performance	**Workshop Series**	**Year-Long Residency**	**Teacher/Artist Collaborative Unit**
Led by Artist	*Led by Artist*	*Led by Artist*	*Led by Teacher and Artist*
Pre-performance educational materials sent to school Post-performance classroom visit Parents invited on occasion	Pre-workshop educational materials sent to school Planning meeting between artist and teachers Informal progress meetings between teacher and artist Parents invited to see final products	Teachers participate in training session with artist Teachers work with artists in talent identification process to select students for advanced instruction Teachers are consulted about student progress Teachers attend student performances Families invited to weekend workshops and open classes Families attend student performances Parents receive progress updates and end of year evaluations	Initiated by request from teacher based on teacher's idea and curriculum Series of planning meetings with artist, teacher and curriculum facil tator Teacher and artist write project outlines and individual class descriptions On-going meetings between teacher and artist Teacher and artist develop plan to assess student learning and design the final project Parents invited to final sharing events

PROGRAM DESIGN

The new collaborative projects were a departure from the way most of ArtsConnection's other programs are offered to schools. Schools usually choose from a diverse menu of programs designed by the artists, which are presented intact with minor variations based on student population, grade level, number of sessions, or specific classroom conditions. The new collaborative units required that the artists arrive at the school without a specific plan, ready to create a program in partnership with a classroom teacher or specialist. Teachers were asked to be active participants and parents were called upon to get directly involved in the arts programs.

After preliminary meetings with the principals of each school, we distributed flyers to all teachers, made announcements at faculty meetings, spoke at PA meetings, and sent announcements home with students. Teachers were informed that the projects were open to all classes, that projects would be teacher initiated and designed through a collaborative process, and that they would play an active role in the instruction. We made clear that documentation would be required and that each project needed to have an informal or formal concluding experience. We strongly encouraged teachers to enter into the process, showing them examples of arts integrated units and explaining that once they had designed and documented the unit, they could easily repeat and expand it and share it with other teachers.

We undertook 23 collaborative units in six schools during the 1995-96 school year. Eight different artists took part in these units. A Program Coordinator at ArtsConnection received the requests for units, spoke with teachers to discuss the specific artists and number of sessions needed, and scheduled the units. A Curriculum Facilitator from ArtsConnection was assigned to each project and was present at each of the pre-planning meetings. The Program Coordinator collected the written unit descriptions, student products, and assessment materials and put them into a common format. The school contact person also played a major role in planning and scheduling the units, as well as organizing the sharing of final projects with the rest of the school.

In a typical project, the artist conducted between five and seven classes over a four-week period. Between artist visits the class did reading and research, reviewed and practiced their arts activities and, in some cases, took field trips related to the unit. Each unit concluded with a performance or sharing activity that reflected the entire unit. Student products were collected, and

when possible, the final event was videotaped. In a unit on African Americans in Colonial America, for example, dancer Judith Samuel taught dances from West Africa to students in three fifth grade classrooms, as well as a dance done by enslaved Africans mocking the European social dances of the slave owners. They also learned songs emphasizing voice and body percussion. Concurrently the classes read about the jobs done by both enslaved and free Africans in the Hudson Valley of New York State. The classes took a field trip to a reconstructed farm and studied catalogues of reproductions of period costumes and farm implements. The month-long unit concluded with the students creating and performing their own work dances as well as the African piece and the parody minuet. They created costume elements and tools, and introduced each piece with background information from their research. The presentation was part of an African-American Heritage month celebration for the entire school.

Other aspects of the program with teachers included the yearly week-long ArtsConnection Summer Performing Arts Institute, four Saturday workshops and school-day and after-school sessions with the artists. Most of the teachers who participated in teacher/artist collaborations had attended most or all of the workshops. 18 teachers also took part in a three year research project through a U.S. Department of Education Jacob Javits Gifted and Talented Program grant designed to develop and test new curricular approaches. This experience helped them immensely in their collaborations with the artists.

Our strategies for involving parents varied in each school. Prior knowledge of the schools gave us a head start in anticipating some of the problems we faced. In some schools, the Parents Association was the best vehicle for reaching parents. In others, the parents or family members who attended weekend workshops presented in their schools became the leaders. Even simple things such as meeting times varied widely from school to school. At some schools the only possible time to meet was in the early morning hours before school began, at others, where most parents picked their children up from school, afternoons were best, and at some, evenings were most convenient. Meetings were held before or after PA meetings, on weekends, in the school, at local coffee shops, in the school yard, or at ArtsConnection's midtown Manhattan Center.

Committees called School Arts Action Teams (SAAT) were formed in each of the eight Young Talent Program schools. One or two parents in each school volunteered or were elected to

be Team leaders. SAAT members helped ArtsConnection organize trips to outside arts events, provided assistance with student performances, arranged arts events for parents and the community, and acted as advocates for the school's arts program within the school and at the district level. The ArtsConnection Parent Liaison was in charge of recruiting and organizing these groups, scheduling meetings, and distributing tickets and vouchers. SAATs met formally when necessary but spoke frequently to each other and with the Parent Liaison on the phone to organize trips, weekend events, and support activities. Many of the SAATs included parents with artistic talents who helped with costumes, music, or even assisted with instruction. They also attended school and community board meetings to advocate for support for their school arts program. The makeup and interests of each school's SAAT helped to define goals for family involvement.

BARRIERS AND BRIDGES TO SUCCESSFUL COLLABORATION

In any new initiative, much is learned through experimentation. Even after ArtsConnection's 17 years of programs with schools, each new project goes through an intense learning phase as it is translated from an idea or a pilot program to full implementation. The new roles and expectations of classroom teachers, visiting artists and parents challenged us to alter some of our basic procedures and brought up a variety of issues at the root of collaboration and school partnership programs. Some of these issues included:

Where are the teachers?

When we announced the program in January of 1995 and made our artists available to work with any teacher in the eight Young Talent Program schools, we expected to be swamped with proposals because lower grade teachers had often complained that they did not receive enough of our programs, and upper grade teachers usually expressed disappointment when their series of three to ten classes ended for the year. Surprisingly, in that first year we received only two requests for collaborative projects. Not surprisingly, both were from teachers who had participated in the Summer Performing Arts Institute for Teachers. We initiated additional projects that year to test other instructional units but clearly our expectation of huge numbers of teachers clamoring for

services was not fulfilled. The units undertaken were successful and we anticipated more interest for the next year, but learned that we would have to elicit proposals more aggressively.

Eventually, the encouragement of the first group of motivated (and brave) teachers who did units, along with the offer of the project to other Summer Institute participants in non-Young Talent Program schools, provided the targeted number of projects. The lesson seemed clear -- that this type of partnership may not be for every teacher and that, at the start, one can only expect to have full cooperation from a few teachers in each school.

Both partners need a clear role

Visiting professional artists enter a school with a mission. They have a vision of the world to share and highly developed skills to communicate this world view. They are experts at what they do. Elementary school teachers, on the other hand, tend to be generalists. Different self-perceptions can place serious roadblocks in the way of good collaboration. Sara Barnes, teacher and staff developer at PS 130, Brooklyn, puts it this way,

> I felt it myself -- this awe of someone who is an artist and thinking that what I as a teacher can offer is very little. You know, they're the big dancer, they're the big theater person, so I should just sit back. And that attitude doesn't really lead to collaborative experiences where the teacher is up and involved and the artist is saying, 'what do you think?' (Interview, May 18, 1996)

When the visiting artist arrives, full of confidence, with little awareness of what has gone on for the rest of the day or week, is it any wonder that the teacher's instinct may be to retreat and catch up on some paperwork? The artist may take this as an affront or lack of interest, but without a clear plan, the teacher will have no real role in the activity. Many teachers would be very happy to simply let the artist come in to the class and do whatever it is they do. Most artists, likewise, would be very happy to present their program as they usually do when they go into schools.

The excitement of new ideas, of a broader, richer program than either partner could present alone, and the potential for students and teachers to discover new things, usually overcomes the natural reluctance to take on "extra" work. If that chemistry does not click, however, both partners may feel put upon and dissatisfied. The unit may still be successful on some levels, but the

connections, mutual growth, unexpected developments, and excitement that come from partnership will be missed.

At one of our collaborating schools, PS 155 in East Harlem, a highly respected principal, Lavinia Mancuso, told us, " I don't need an artist to come in and teach academics. That's what my teachers do and they do it well. I want the artists to do what they do best -- teach the arts" (Interview, May 18, 1996). For the artist there is a fine line that separates making connections between academic material and the arts and venturing into subjects which the artist may not be qualified to teach. The goal of ArtsConnection's program is not to make artists into math or science teachers or to transform classroom teachers into dance, music, or theater teachers. The goal is to use each person's expertise to contribute to an instructional unit in which the whole -- the combined experience of artist and classroom teacher -- creates new opportunities for discovery and deepens learning.

Teachers don't need more curriculum to teach

The immediate response of many teachers to the suggestion that they integrate the arts into the classroom is that they already lack the time to teach the required basics. New curricula and methodologies are adopted each year in language arts, science, social studies, and math; and statewide curriculum frameworks are redefining the learning expectations for students across subject areas. We are not asking teachers to stop teaching what they already teach. We believe that partnerships will show them how artistic approaches can enliven the curriculum and increase student involvement and comprehension. The message for teachers beginning this process is that it *does* take time to include the arts, but the payoff is well worth it. The interaction with the artist in planning and teaching the unit can be personally enriching and to give teachers the confidence to continue using arts processes after the unit is finished.

One of the disincentives for teachers to get involved was the requirement of writing down their idea and documenting the unit. We have frequently heard the complaint from teachers that they have endless forms and lesson plans to do on a daily basis, so that even one more piece of paperwork can seem like too much. The paperwork involved in this project, however, was intended to be minimal. We asked for the original idea in a few lines on the proposal form; after

the first teacher/artist meeting, we requested a more complete description, including the learning objectives, the plan for a final product, and a paragraph description of each lesson that the teacher and the artist were to lead. Additionally, we asked for examples of student writing, drawing, or performance products at the end of the unit. ArtsConnection staff members provided assistance in writing, editing and typing up the plans. Nevertheless, many plans were turned in late, or were incomplete.

"Arts integration" means different things to different people

Integrating the arts into the academic curriculum is a goal of many arts programs that strive both to enhance learning in academic content areas and to develop basic skills in the arts. The relative importance of these two objectives has been discussed for as long as the field of arts education has existed. Between the extremes in this old argument -- "art for art's sake" on one hand and "using arts to teach other subjects" on the other -- there are an infinite number of approaches. Both goals are attainable, and need not be separate. Students need basic skills in the arts to learn and communicate effectively *and* the arts can improve comprehension and recall in almost any academic content area. The key to successful integration is to respect the integrity of both the art form and the subject area. One cannot effectively use the arts without developing artistic skills and one cannot teach a subject well without a thorough understanding of its content.

ArtsConnection did not stipulate the degree or exact type of integration for the projects. Working together, teachers and artists were asked to find the themes and activities that they could combine to meet the learning objectives. Both teacher and artist needed to play an active role in the collaboration and had to keep in mind how each lesson fit into the entire unit. The connections and discoveries made through both the arts activities and the research, writing, and other related projects made the project "integrated."

Objectives are sketchy

When the teacher and artist sit down to plan a project they face a number of challenges. Without knowing very much about each other, they have to figure out how to merge a part of the curriculum with an artistic process. If both partners are clear about their objectives they can easily

identify points of contact and ways in which the arts process can help the students learn and communicate what they know. If the teacher either is not clear about the learning objectives (i.e., "we're learning about Cuba"), or if those objectives are too narrow ("the students need to know the capitals of the states"), the artist will not have enough information to find the best possible artistic connections. Similarly, if the artist cannot articulate what the students will learn through the artistic process and offer a range of possible artistic activities, the teacher will have no choice but to go along with the artist's first suggestion.

Our experience has been that neither teachers nor artists tend to be particularly articulate in stating their objectives. They tend to think of each subject in isolation -- as a collection of facts, concepts or skills to be learned by the students. Effectively combining two very different processes into a single unit requires making connections, exploring process and content, and identifying the important information that is being taught. One of the critical roles of the Curriculum Facilitator in this process is to listen to the partners, help them articulate their objectives, and explore a range of possibilities for the project.

Parents don't have time for meetings

We approached the challenge of parental involvement in the arts program with the understanding that very few people, least of all parents, have time in their lives for a lot of meetings. Work, family, and home responsibilities, rather than lack of interest, limit most parents' involvement in school activities. A parent may not be able to come to a meeting at school if it means giving up work, hiring a sitter, or rearranging the entire family's schedule. But the arts offer a powerful incentive for parents to come to school and to get involved. Parents will try hard to come to school when their child is performing. If the parents cannot attend, they will send another family member. They will also come if they can bring the entire family along and do something active with their children. We tried to involve families in participatory activities and immediate tasks, and minimize time spent in meetings. To this end, we used the telephone and mail as much as possible and focused the occasional meetings around upcoming events. We also gave active parents special recognition and perks that made them feel part of the arts program and directly benefited their families. Tickets, invitations to special performances, t-shirts, posters, and

any other free or low cost opportunities were offered first to the involved parents as a token of appreciation and an emblem of their involvement in the arts.

More than anything else these projects demonstrated that each school is unique and that the strategies and solutions must be individually tailored to fit the student, faculty, and parent population. The following case studies about two schools involved in the project illustrate some of the challenges and the rewards of integrating the arts program more fully into the curriculum and the daily life of the school.

SUCCESSFUL PARTNERSHIPS THAT REACH THE ENTIRE SCHOOL

PS 130, Brooklyn

When ArtsConnection began working with PS 130 in Kensington, Brooklyn six and a half years ago, it did not seem like a very promising site for collaborations. Long-time principal Stephan Axelrod told us that he was wary of working with outside organizations, stating, "We've had groups come in to work with us in the past that caused a great deal of disruption and didn't live up to their promises for the children." In addition, some faculty members were less than welcoming. At our first lunchtime teacher meeting a number of very challenging and even outright hostile questions were asked. The school had one arts specialist, a band teacher who had been coming to the school one day a week for many years. He wanted nothing to do with this new music program. "Forget my name," was his response when approached about collaborating during that first year.

Since 1990 when the Young Talent music program started at PS 130, we have conducted introductory music classes each year for the fourth, fifth, and sixth grades and have offered weekly instruction for selected students in advanced core groups. The core groups have developed into vocal and percussion ensembles that have performed for the school and community and have been featured at such venues as the Brooklyn Academy of Music, City Hall, the 92nd Street Y, and the 1992 Presidential Inauguration in Washington D.C. Training has been offered to all teachers in the school. Six current PS 130 faculty members have consistently attended the training sessions and have become deeply involved in the Young Talent Program. Despite all of this activity, before our new initiatives began little direct collaboration took place between the visiting

artists and the majority of the classroom teachers. Some teachers complained that their classes received little or no instruction. The Parents Association provided a small amount of financial support for arts programs and parents of the core group students helped as chaperones for trips and attended student performances, but in general, the parents had little involvement in the school's arts programs.

The new collaborative project seemed like an ideal way to build on our success at PS 130 to involve the entire school. As mentioned earlier, we were surprised by the small initial response. One notable collaborative unit was completed in the first year: Andrew Tantillo, one of the most involved teachers, requested that his fifth grade class work with the ArtsConnection vocal music teacher, Branice McKenzie, on a unit about slavery. Ms. McKenzie and her accompanist Richard Cummings worked with the class for five sessions writing songs that were based on the students' research about Harriet Tubman and the Underground Railroad. Mr. Tantillo directed their research, worked on refining and learning the original lyrics, and had the students write personal responses to the experiences they read about, expressing their feelings towards the songs. They ultimately created an entire piece about the Underground Railroad that included three songs, their personal responses, and narration that tied all the work together. The class performed the piece for the entire school, and it was so well received that they repeated the performance for their parents at that month's Parent's Association meeting. Mr. Tantillo said that it was the highlight of his and his students' year. "I would like to teach everything this way," he said. Shortly afterwards, other teachers began asking about doing a collaborative project.

The following year we were able to build on Mr. Tantillo's momentum through a fortuitous event. Sara Barnes, an experienced classroom teacher who had been very involved with ArtsConnection's programs, was given a new role at PS 130 as teacher trainer and coordinator for the arts and other special programs. She became the point person for all of our collaborative projects. She explained the program at the first faculty meeting, spoke individually with the teachers, received the requests, helped teachers plan the units, and handled scheduling and space issues. With her assistance, consultation, and occasional prodding, a rich and diverse group of units were created involving eight teachers and five teaching artists.

The units involved all fourth grade classes in social studies and music units on Brazil, Cuba, and the Rain Forest. Fifth grade teacher Patricia Ippolito recalls that her percussionist partner, Robin Burdulis, completely changed the students' understanding of Cuba.

> All we could find out about Cuba was negative. We didn't find out anything about Carnival, about celebrations, about anything good. When Robin came in they (the students) started to learn different types of music that actually came from Cuba and how the African slaves brought so much. She introduced them to a whole different country — a country that had a lot of celebrating, a lot of happiness, a lot of good times. Robin, who has been to Cuba herself, gave us a firsthand viewpoint that we never could have gotten from books. (Interview, May 15, 1996)

Third grade classes worked on language arts using improvisational theater techniques to explore characters from novels. Dance, music, and storytelling were all incorporated in a third grade unit on Africa. A bilingual fifth grade class created and performed their songs about endangered species as part of a science unit. The final projects were shared with the school in two days of performances in June. The impact of these projects throughout the school was powerful. The 75 students involved in the Young Talent music program were no longer the sole focal point for the arts at PS 130. Over 250 students had the opportunity to perform, experienced teachers assumed leadership roles, and many teachers previously uninvolved in arts-related instruction became more active.

Other arts activities grew out of the teachers' involvement with the collaborative projects. Through a grant proposal written by Ms. Barnes, the school also started an after-school drama improvisation club. Working with Freestyle Repertory Theater artist Adam Felber (who also worked with Mr. Tantillo's class during the school day), a group of five teachers volunteered to start a student improvisation club after school. This activity involved more than 60 students over ten weeks. Over the course of the year, members of the School Arts Action Team became active in a number of activities in and outside the school. They led groups of students to Saturday music events at ArtsConnection's Center in Manhattan, organized highly successful Saturday "Family Jam" workshops at the school, arranged evening student performances, and attended district school board meetings to support the arts programs at PS 130. One result has been that in 1996 the school arts program received increased funding from their local Councilmember, the school district, and the Parents Association.

By all accounts, the arts have transformed the atmosphere of PS 130. The multicultural focus of the arts program strongly supports the school's diverse cultures. Principal Axelrod credits involvement in the music program for the ease of acceptance and tolerance displayed towards the many new immigrants who arrive at the school each year. The school trainers and administrators are impressed and, in some cases, quite surprised with the creative growth of the teachers who incorporated the arts in the classroom. Research supported by the U.S. Department of Education reported that teachers used the arts more frequently in their classrooms. Students reading below grade level in those classes made significant improvement in their scores on standardized reading tests. The evidence that creative, arts-based approaches can help at-risk students who are not being reached through traditional methods gives teachers a powerful incentive to continue integrating the arts into their teaching of other academic subjects.

School Arts Action Team leaders talk about the pride all of the parents feel in the artistic accomplishments of the students. And ArtsConnection's staff and artists feel that they are working in a place that respects and values their work and where the arts can make a difference in teaching and learning. The collaboration among teachers, parents, administrators, and artists creates a synergy that can change a school. This process takes time: hours in the school day and years of building trust, skills, and partnerships but the results -- as this school has demonstrated -- are worth it.

PS 155, Manhattan

Our experience at PS 155 in East Harlem demonstrates how differently schools respond to the offer of collaboration, and how procedures and guidelines must be adjusted to fit the individual situation. Unlike PS 130, PS 155 has a long history of successful collaborations with outside organizations. Principal Lavinia Mancuso is a master at finding special services for her school. Ms. Mancuso has a clear idea of what she wants from the arts and what she sees as appropriate roles for the collaborators. She is protective of her teachers when it comes to extra paperwork and is highly sensitive to situations in which visiting professionals overstep their roles and encroach on the expertise of the classroom teacher.

ArtsConnection has provided arts programs to PS 155 since 1979. The Young Talent Dance Program works with the upper grades and many highly talented students have gained recognition

throughout the school for their dance talent. Students and teachers have looked forward to working with Carolyn Webb, the ArtsConnection dance instructor, for the past eight years. Prior to this project, however, there had been little direct instructional collaboration between Ms. Webb and the faculty.

Because of Ms. Webb's long history at the school, teachers felt comfortable speaking with her directly to suggest ideas for collaborations. They were anxious to get started on units that involved learning songs and dances from various countries in Latin America to perform at the holiday show. The units began quickly, skipping some of the steps we had laid out for the application and planning process. Direct curriculum connections were not articulated in the excitement and hurry to begin learning the dances. As the units progressed and the holidays neared, it became obvious how the information the students were learning through the arts about the themes, customs, and traditions of Christmas in different countries related to their Social Studies and Language Arts units. The holiday show involved every class in the school, almost half of which had worked with Ms. Webb. Each class performed dances and songs from a different country in the Caribbean or South America and together they gave a rich picture of how the holidays are celebrated across Latin America.

This experience demonstrated to us that one cannot always prescribe the amount or type of curricular integration in advance. When the units began, the curricular links seemed somewhat undefined. By the end, teachers reported that the students had learned much more about Latin America than they had in past years and that their active involvement in the celebrations gave a picture of the commonalities and diversities of cultures in Latin America that could not have been understood through books or with just a single collaborative unit. This process spread the excitement of the program throughout the school. As Ms. Mancuso put it, "Visitors come into the school and they say, 'every child here is a performer, a welcomer.' Ordinary kids are feeling like stars and that's a very important thing" (Interview, May 18, 1996).

The projects in the spring built on these exciting beginnings. Two of PS 155's many extraordinary teachers, Mirla Puello and Norma Chevere, collaborated with dancers Ms. Webb Webb and Jessica Nicoll and musician Nancy Friedman to create units using movement and music to study and write poetry. The units ended in projects performed for the school and in anthologies

of student writing. Ms. Puello also integrated dance and music into her unit on Africa and created an African village in her classroom. These collaborations had powerful effects on both students and teachers. Ms. Puello recalled,

> I think ArtsConnection really crystallized my goal in teaching of what I wanted to do. It helps me to realize that its okay to be talented and to be a dancer, and to bring that into the classroom could actually help me to teach. I mean, I love to dance. I took dance classes in the past but I never really thought about taking that into the classroom ... It really opened my eyes that I can do this in both places. (Interview, May 18,1996)

Other unexpected outcomes included a weekly after-school program in the Spring that allowed many of the students who had been introduced to dance through their classroom projects to have more advanced instruction. A visual arts component also involved many of the dance students, as well as many new students. The impact of the schoolwide expansion of the arts program was palpable in the auditorium assemblies, in the halls covered with art work, and in the schoolyard where students of all ages were rehearsing and performing their songs and dances together. Ms. Mancuso sees the effects as moving beyond the limited time of the artist residency.

> ...(the students) did a performance to a poem and it was so simple it was actually breath-taking. For the first time every member of the audience was absolutely silent, including the parents at the back who didn't have children in the third grade. And it was just that little special touch that Carolyn had added. Not herself -- that she had taught the teacher to add. And now the teacher has that gift. (Interview, May 18, 1996)

And because of the involvement of teachers and parents, the impact will continue to grow.

SUMMARY: THE LESSONS LEARNED

As we look towards expanding collaborations throughout the schools in which we work, we can take a number of lessons from the successes and the problems we have encountered. Each school and each collaboration is different but these basic strategies can be applied to a variety of situations and school settings.

- **Classroom teachers and teaching artists both need training to participate in an effective collaboration.**
  Training sessions for teachers and artists away from the students prior to the start of the project are necessary to establish the groundwork for a successful collaboration. The teachers need to develop skills and confidence in the arts in order to participate and to follow up on the artists' activities. The artists need an understanding of the main concepts being taught and

the methods the teacher uses in the classroom. Together the partners must clarify their expectations for students and define the roles each will play during the classes. A range of ideas for final products, documentation, and assessment should be explored before planning the specific unit.

- **A third person is needed to facilitate the collaboration.**
  The classroom teacher and arts professional need the support of a third person to make the most of their collaborative planning. There are too many possible points of misunderstanding and not enough mutual knowledge of each other to decide on the goals, instructional roles, and learning objectives without facilitation. The facilitator can help to push both partners further, explore ideas that might not come to mind immediately, question whether the instructional plan will meet the objectives, and suggest if one or the other should be altered. A good facilitator does not need to be an expert in the specific art form or the curriculum content area, but does need to have basic knowledge of both, and should have experience developing curriculum. This person can come from the school or from the arts education organization, and need not attend every meeting, but should be present at the pre-planning stage and keep in contact with the partners. The need for other people to help with scheduling and program details will vary from school to school and with the complexity of the unit, but a Curriculum Facilitator should be available to work with each collaborative team. Even once an effective partnership has been established, the outside voice of the facilitator can still be beneficial and should not be left out of subsequent planning processes.

- **Both collaborators must find a self-interest in pursuing the collaboration.**
  Our project was based on the premise that the original request and initiation of the idea should come from the teacher. In order to truly collaborate, the teacher must feel ownership and must have made a commitment to pursue the project. Likewise the artist needs to know that he or she is stepping into new territory and agree to put in the time and effort to create a brand new unit. Both partners need encouragement along the way to write the lessons down, continue evaluating and revising the plan, and share the unit with others, but first the basic commitment must be established. As much as the arts organization may want to create new curricula, assess student learning, or highlight the final products, the two partners must share their own common goals and feel that each partner is essential to the process, not just teaching something imposed upon them.

- **Good collaborations are infectious and tend to happen in the same place.**
  Whether a school has a long history of collaborations as in the case of PS 155, or rarely collaborates like PS 130, we have seen how one good project can get the ball rolling. If there is basic administrative support, involvement on the part of teachers can increase rapidly and affect the whole atmosphere of the school. The greatest educational impact can occur when the involvement of many teachers and students throughout the school creates momentum. It can be difficult initially to predict where that spark will occur, so it may be necessary to spread the word widely at first, nurturing promising collaborations, and maintaining

flexibility in the project design. Then, as partnerships develop, time and resources can be focused to maximize success.

- **There is no organizational recipe for parental involvement. Solutions are local, specific and often temporary.**
  One of the frustrating realities for schools dealing with issues of parental involvement is that parent leaders constantly leave the school as their children graduate. There is little chance to establish a group before it changes. Simple issues such as meeting times and more complex ones such as budget priorities must be reestablished every year. As an outside organization, the best way ArtsConnection has found to deal with this problem is to develop structures and activities that include as many parents as possible and to make their involvement active and rewarding. The individual strengths, personalities, and interests of the specific group of parents in a given year will define the most effective projects to pursue. The organizers must be flexible enough to alter the goals and objectives each year depending on the parents involved.

CONCLUSION

The challenges and problems ArtsConnection faced are not unique to these schools, to New York City or to urban education. And our solutions are not wholly original or tremendously innovative. What distinguishes this project is its simultaneous focus on many levels of collaboration, its consistency over a period of years, and its attention to individual solutions that make collaborations work. There was no single answer to the schools' request for more links between the arts and their other educational goals. Training, planning, facilitation, documentation and grass-roots team-building were all essential, ongoing parts of the plan.

All of the schools involved want to maintain and expand teacher/artist curriculum collaborations and School Arts Action Teams. The teachers involved have become leaders in their schools. Many of them have led workshops for their fellow teachers on integrating the arts into the classroom and are repeating and expanding their units to involve new teachers in more classes. The effectiveness of the units in teaching academic content has won the support of teachers, administrators, and parents.

At ArtsConnection, the lessons we have learned through these projects will improve all of our programs. These new collaborative models affect the ways in which we select and train artists, approach new school partnerships, educate teachers, work with parents, and plan new programs. In the past three years ArtsConnection has introduced "Thematic Arts Seasons," semester-long

multidisciplinary arts units focusing on a central theme related to the academic curriculum. Teachers play an important role in these programs and we are using the model of the collaborative curriculum projects to help the artists and teachers find ways to work together effectively.

We have opened our Summer Institute for Teachers to all teachers and greatly expanded the staff development components of our school programs. Many of the teachers who participated in the collaborative curriculum units were also involved in our research projects, studying the impact of arts-based classroom approaches on student learning and performance. These lessons were documented and are being widely disseminated. New long-term school partnerships, built on the foundation of teacher/artist collaboration, include regular planning time with additional curriculum specialists, involvement of parents, sequential arts instruction for all students, and joint planning and fundraising between the school and ArtsConnection.

Once the structures are in place to create effective partnerships the process becomes easier. There are more successful models to draw on, more potential trainers, collaborators, parent leaders. But the challenges do not disappear. Each partnership has at its heart a complex circle of individual relationships requiring time and attention, as well as steady sources of financial and emotional support. For ArtsConnection, the development and nurturing of these relationships is at the heart of our educational mission. For schools, faced with a staggering number of challenges, this level of collaboration may still seem impossible. Projects like those we have developed through the Surdna grant can demonstrate to schools that the arts are worth it. The infusion of professional artists working in collaboration with dedicated teachers can transform the school environment and help all students learn and achieve their highest potential.

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ARTSCONNECTION INTERDISCIPLINARY LESSONS
Language Arts, Science, and Social Studies
with Dance, Music, and Theater

ACADEMIC SUBJECT	ART FORM	# of lessons	DESCRIPTION
SOCIAL STUDIES & SCIENCE GRADE 3	DANCE	10	Students learn dances of Cuba and Brazil in conjunction with the history, politics, climates, geographies, and educational and cultural backgrounds of Cuba and Brazil.
SOCIAL STUDIES & COMMUNICATION ARTS GRADE 5	THEATER	12	Students research important African-American figures involved in the history of race relations in the United States. The class explores these historical characters through improvisational theater and then writes and performs a play using the characters.
SOCIAL STUDIES GRADE 5	DANCE	12	Students learn three Brazilian dances and how the dances' meanings and costumes relate to the movements, cultural heritage, and history of Brazil. Numerous mini-units on Brazil are included that cover the following: Brazil's geography, culture, and importance to South America, as well as the mixture of backgrounds in Brazil (Portuguese, Spanish, and African).
SOCIAL STUDIES GRADE 4	DANCE	11	Students research the lives, jobs, and careers of the Colonial period with particular emphasis on the lives of African Americans. They also learn dances from the Colonial era, including European social dances, and music of African Americans of that period and then create their version of a work dance based on their dance experience and research.
SOCIAL STUDIES GRADE 6	DANCE	11	Students learn about West Africa including mask, dancing, and drumming traditions. Using academic research, the class creates a West African village in the classroom.
COMMUNICATION ARTS GRADE 4	THEATER	7	Students use literature (Charlotte's Web) as a stimulus for theater improvisation and character development.
COMMUNICATION ARTS GRADE 5	MUSIC	12	Students research the countries of either Cuba or Brazil and learn music and other cultural traditions of those countries.
COMMUNICATION ARTS GRADE 3	MUSIC	15	Students write a play based on an African folk tale and explore ways to enhance the play with African-based musical traditions and instruments.
COMMUNICATION ARTS GRADE 6	DANCE	7	Students explore dance as a way to enhance and inspire forms of poetry. Emphasis is on the process of creating dance and poetry, not on perfecting a dance performance.

ACADEMIC SUBJECT	ART FORM	# of lessons	DESCRIPTION
COMMUNICATION ARTS GRADES K-1-2	THEATER	15	Students explore storytelling and puppetry through exposure to the art of puppetry and creating their own stories and puppets.
SCIENCE GRADE 4	MUSIC	5	Students learn about endangered animals and use this knowledge to explore musical ways of portraying these animals.
SCIENCE & SOCIAL STUDIES GRADE 9-12	DANCE	8	Students learn about the African Diaspora and how the history/geography and geology/climate of the New World influenced the use of the land, the work slaves performed in the New World, and the lasting influence of the cultures, music and dances of that time period.

ArtsConnection

Research and Assessment

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Research and Assessment Overview

Goals and Objectives

The central questions for New Horizons research concerned the processes of teaching and learning in the arts and the adaptation and transfer of those processes to the classroom to promote improved student achievement. Specifically, the study asked what makes students successful in the arts and how their effective learning behaviors can be applied to other situations. In order to answer our questions we looked carefully at teaching practices in both the arts and academic classrooms, at the identification and development of talent, and at the strategies students use to learn and express what they know.

Using newly developed talent identification processes in dance, music, and theater ArtsConnection identified a large number of artistically talented students, some of whom were reading below grade level and struggling in the academic classroom. Prior to the identification process, many of the classroom teachers, parents, and students themselves were unaware of their artistic abilities and had low expectations for academic success. Classroom teachers also reported that they had little confidence in their own artistic abilities and rarely used arts processes in the classroom. In the first phase of the research, the researchers observed a number of effective self-regulatory behaviors that students use in their arts classes. In an arts setting students selected useful strategies to solve problems and were aware of their learning processes. In the classroom, however, these behaviors were rarely evident. The lack of self-regulatory behaviors in academics seemed, to a great extent, to result from teachers' failure to provide opportunities for students to take initiative and be active learners.

Through on-going staff and curriculum development, teachers created academic lessons incorporating artistic processes. Subsequent classroom observations showed significant increases in self-regulatory behaviors, even among the lowest achieving students. Content tests and standardized reading and mathematics scores were also examined to see if arts instruction and increases in self-regulatory behaviors impacted on other measures of school performance. The results provided strong evidence for the effectiveness of artistic processes in aiding student performance in academic subjects and for the impact of talent development in the arts on overall school performance.

Research Design and Findings

The studies involved observations and data collected in three environments -- the arts class, the home classroom, and the MAGIC program, a small-group after-school program of academic assistance. Data collected included observational instruments, standardized reading and math tests, pre-post questionnaires with teachers and students, and interviews with participants. The major results of the research can be summarized as follows:

- Students reading below grade level, who were involved in arts instruction and the MAGIC program made significant progress on reading and math tests. Over 25% of MAGIC students increased their reading or math scores more than 15 points and 20% moved up to or above grade level in reading.
- Program students (those reading above and below grade level) outperformed their schools on standardized reading and math tests.
- Teachers confidence in and frequency of use of the arts in the classroom increased as a result of training workshops
- Students demonstrated significantly greater use of self-regulatory behaviors in lessons that used arts processes.

RESEARCH DESIGN AND DATA COLLECTION MATRIX

Summary of Research Studies

Observational study in classroom and arts	60 students from 5 schools
Quantitative test score data for students involved in on-going instructional programs in music, dance and theater	350 students from 10 schools
Observations and documentation of classroom teacher practices and arts integration	10 teachers in 5 schools
Testing and documentation of instructional practices in dance, music, and theater	12 instructors in 10 schools
In-depth case studies of current 4th, 5th and 6th grade students in music, dance and theater	10 students from 5 schools
In-depth case studies of junior high and high school students (program alumni)	14 students

Data Collection Schedule

VARIABLE	TARGET GROUP	HOW MEASURED	SCHEDULE
Success in arts	All identified students	Arts instructors evaluation and auditions	Once a year
Positive beliefs	All identified students	SEAT Self Efficacy Instrument	Pre/post Jan 1995-June 1996
Self regulation	60 students - 10 classes	Observation study	4 observations/student
Improved achievement	All identified students	NCE math and reading scores, classroom teacher assessment, report cards	Pre through post (yearly)
	MAGIC students	NCE math, reading scores, journals, classroom assessment, report cards	Continuous entries over course of project

Sampling Framework

YEAR SELECTED	SAMPLE SIZE BY YEAR		
Achievement and Survey Data (All selected students)			
	1993/4	**1994/5**	**1995/6**
1993	200	100	50
1994		200	100
1995			200
Observational Data			
	1993/4	**1994/5**	**1995/6**
1993	15	20	10
1994		30	50
1995		0	0
Additional Data(Special subgroupings: Case study, MAGIC)			
	1993/4	**1994/5**	**1995/6**
Prior to 1993		10	6
1993		5	8
1994		5	4

ArtsConnection

USING ARTS PROCESSES TO ENHANCE ACADEMIC SELF-REGULATION

Susan Baum, Steve Owen, and Barry Oreck

Dionne, a ten year old dance student, stood in the fourth row trying to see the teacher's demonstration of a new movement combination. Blocked by taller classmates, she finally had to leave the line and move to the side of the room. The complex 24-count phrase included two changes of direction, ending in a full turn, and was performed to a polyrhythmic drum accompaniment. In this second year dance class, combinations were often given with little verbal instruction. As she watched the teacher for the second time, Dionne began to do the steps in place: right, left, right/left/right. She indicated the turn with a spin of her wrist and finger, eyes never leaving the teacher.

"OK, everybody got it?" the teacher enthusiastically shouted.

The first line readied themselves as the drummer, having continued throughout the demonstration, played the "break," emphasizing the last four beats.

"Excuse me, Miss," Dionne called out.

The teacher motioned for the drummer to stop.

"Yes, Dionne?"

"When we repeat the combination the second time, do we start on the right foot again?"

"Does anyone know the answer?" the teacher asked.

No hands rose.

"Well, let's see."

The teacher tried the last four steps and the turn, realizing that the turn left her weight on the right leg.

"Yes, we'll have to add an extra 'catch' step to start again on the right. Good question Dionne," the teacher replied.

The lines of children started across the floor, leaving eight counts between lines. As Dionne's line reached the front she placed her right leg behind her in preparation to start. She did the phrase well for a first attempt, falling off balance on the turn but coming out of it with the extra catch step on the left foot, to start again on the right. By this point the dance teacher was watching the next group, but Dionne continued to dance right up to the gym wall. She scowled with determination and turned quickly around to get in line, anxious to try again.

In these few moments, Dionne demonstrated a wide range of effective learning behaviors. She took the initiative to move herself to a better location to learn. She intuitively "marked" the movement with kinesthetic patterning. She identified a problem that was not pointed out and took a risk in asking a question about it. She prepared herself to perform the task and persevered when

she made a mistake, continuing to the end even though the teacher wasn't looking. Finally, she did her own critical self-assessment and was prepared to correct her mistake.

Dionne's fourth grade teacher would be thrilled to see any of these behaviors in the academic classroom. Dionne is considered a poor student with low skills who struggles with academic tasks. Her teacher, having commented on her lack of initiative, concentration, and focus, would be amazed to see her in dance class. Unfortunately, many students who are not succeeding in the classroom are erroneously considered less able than their classmates or as having a learning difficulty that interferes with their ability to pay attention, remember, and solve problems. Like Dionne, however, a considerable number of students show remarkable learning behaviors in areas that encompass their strengths and interests, especially in the arts. In rigorous artistic instruction, these students demonstrate that they know how to learn and can use personal learning strategies to envision and achieve a goal. In short, they are using self-regulation processes to take charge of their own learning. Can Dionne learn to use these processes in other situations, or are they only available to her in the dance class, which she clearly loves?

In this article we describe how students like Dionne can be encouraged to use self-regulation processes developed in the arts in academic areas. We first discuss how an instructional setting in the performing arts promoted self-regulation among students. We then describe how classroom teachers transferred instructional strategies from the performing arts to foster self-regulation in an academic setting. The process helped teachers become aware of students' strengths and learning strategies and helped them transform their classrooms into exciting laboratories where students began to assume control of their own learning. Finally we examine standardized test results to see the generalized effects of these approaches on student performance.

What is Self-Regulation?

Current learning theory emphasizes the importance of self-regulation for succeeding in any endeavor. Students are self-regulated when they are aware of their own learning processes and select useful strategies to complete a task (Bandura, 1986; Zimmerman, 1986). Academic self-regulation includes such processes as choosing practice techniques, using memory aids, finding a suitable place to work, asking relevant questions, and setting a series of interim goals. Poor self-regulation skills limit learning and achievement Being self-regulated depends on four events:

self-observation, standard setting, self-reaction, and self-efficacy (Bandura, 1986). For students to become self-regulated, they need to monitor what they are doing, compare their progress to some internal standard, self-criticize or self-praise, and have confidence in their skills. These self-regulatory processes can also be developed and refined by the external environment. Although everyone can benefit from learning self-regulation, it seems especially important to teach these skills to underachieving students. However, teaching self-regulation skills to improve achievement rarely occurs in classrooms. Teachers often mistakenly view student failure or difficulties in learning as evidence of limited academic ability and thus lower their achievement expectations for these students. In truth, many difficulties are spawned by a student's failure to self-regulate. As a result, low achievers may become inattentive and display a variety of behavior problems, compelling the teacher to focus on behavior management and classroom control. But keeping students calm and passive does not teach self-regulation. On the contrary, such teacher practices can cause students to become less actively engaged with their learning, especially in the face of shrinking expectations for success. Under these circumstances students will remain novices at self-regulation, when the goal of the school should be to help them acquire and master these skills.

ROADBLOCKS TO SELF-REGULATION

Although each of us is born with the capacity for self-direction, two things can thwart its discovery and use. First, the external environment may discourage or inhibit self-regulation. For example, when a teacher is highly directive, students get little practice at setting personal goals or selecting learning strategies. Second, lack of awareness of successful self-regulatory behaviors limits their use in facing new challenges. For example, a student may have a useful strategy for practicing music skills, but not recognize how that strategy could help in solving a math problem or remembering a vocabulary word.

Yet another obstacle to recognizing and teaching self-regulation is that successful tactics are often highly individualized. The effectiveness of particular self-regulation strategies varies from person to person depending on individual profiles of intelligences and talents. Some people talk to themselves to persevere during a difficult task, while others might close their eyes to relax and

imagine themselves doing the task. Doodling while listening to a speaker helps some pay attention, but is distracting for others.

When students encounter difficulty, teachers need to help them emphasize self-regulation as a learning goal. Many teachers admit, though, that they lack the needed skills to improve student self-regulation. In short, teachers need to know how to recognize when students are self-regulating and how to develop a classroom that invites such behavior. One way to increase their awareness is by locating a learning environment where self-regulation occurs naturally and can be readily observed. Teachers can then discover why that environment encourages self-regulation and consider how to build other environments to do the same thing.

Initial Observations

For several years, we have been studying the identification and development of dance, music, and theater talent in inner city elementary school students. During the first stage of the project, it became evident that many of the students who were identified as artistically talented were failing academically (Baum, Owen, & Oreck, 1996). When classroom teachers observed these students during talent development lessons taught by professional artists, they were surprised to see self-regulation in action. During arts lessons, the students paid attention, followed directions, set goals, and practiced on their own. They also had high self-set performance goals and expressed confidence in their artistic abilities. Interviews with the students confirmed their awareness of what strategies it took to succeed in their particular art form. Students described how they set personal goals and criticized (or praised) themselves when they fell short of those goals (or succeeded). Repeated successful experiences gradually helped the students to build self-efficacy in their performance. The processes of self-observation, standard setting, self-reaction, and self-efficacy occurred naturally during talent development lessons. Table 1 describes the specific self-regulation behaviors we observed in the students during their talent development lessons in the performing arts. It is important to point out that for the most part, the self-regulation behaviors shown by the students in the arts had not been explicitly taught; the students had been motivated to discover them on their own in order to succeed. Their motivation was fueled when teaching artists would notice and reinforce the appropriate behaviors. Note also that these behaviors are the same ones classroom teachers expect of all students, but observe in only a few.

Table 1. Self-regulatory Behaviors of Arts Students

1. **Paying Attention**
- avoids distractions
- comes back to task after interruptions
- shows good concentration
- listens carefully
- follows directions
- makes appropriate contributions and comments

2. **Using Feedback**
- uses criticism to improve work
- maintains corrections
- is open to other points of view
- evaluates own work

3. **Problem Solving (Curricular)**
- is able to identify the problem
- comes up with different or unique approaches to a challenge
- doesn't stop with one answer
- thinks for self -- is not swayed by the opinions or answers of others
- is able to identify extraneous or missing information
- relates other information and experiences to the problem

4. **Self-Initiating**
- takes responsibility for learning
- moves self to a productive place to learn
- works on task without explicit instructions from the teacher
- uses own strategies to become a more effective learner
- self-starts

5. **Asking Questions**
- asks good questions
- is not afraid to ask when instructions or information is unclear
- will pursue an area of curiosity
- is motivated to find solutions for unanswered questions

6. **Taking Risks**
- offers opinions, even if they are unpopular
- volunteers readily
- will do or show something rather than just talking about it
- is ready to try new things
- is willing to explore difficult or vague concepts

7. **Cooperating**
- works well in group activities
- follows instructions
- listens, observes, and learns while interacting with peers and teachers
- can negotiate and compromise with others to achieve a goal

8. **Persevering**
- doesn't stop when it gets hard
- continues even when the teacher is not looking
- exerts effort throughout the activity
- seems to enjoy challenges
- follows task through to completion
- doesn't get stopped by criticism

9. **Being Prepared**
- does homework
- is ready to begin the exercise or task at the beginning
- has supplies
- remembers information and instructions
- is organized

10. **Setting Goals**
- sets up specific interim goals to solve a problem
- is motivated towards the goal
- recognizes the sequence of tasks needed

What was it about the arts environment, but not the regular classroom, that encouraged self-regulation? To answer this question, we started by visiting several classrooms to observe how a sample of students who were talented in dance, music or theater used self-regulation in typical academic settings. Many of the students who were self-regulated during their arts lessons demonstrated few self-regulation skills in an academic environment. For the most part, they tended to fade in and out of the lesson while looking for distractions to keep them entertained and awake. This was not surprising in light of wide differences we saw between the two learning environments. These differences are outlined in Table 2. We grouped the differences into areas of physical and emotional climate, goal setting, instructional processes, and teacher expectations.

Table 2. Comparison of Arts and Academic Classrooms

ARTS CLASS	"TRADITIONAL" CLASSROOM
CLIMATE	
Physical space arranged for activity	Rows of desks
Individual, small group or full group participation depending on activity	Mostly full group activity
Unique individual answers encouraged	Emphasis on "right" or "wrong" answers
Some noise and chaos tolerated	Emphasis on quiet
GOAL SETTING	
Set by instructor and students	Teacher set
Result in performance for an audience	Result in grades
Related to talents and interests	Curriculum-centered
Real-world challenges encountered	Vague connection to the real world
PROCESSES	
Breaking down process into subtasks	Reading, listening and completing worksheets
Instructor modeled behavior	Teacher gives instructions, does not participate in activity
Learning progresses from watching and doing to discussion and reflection	Lessons mostly verbal. Majority of time spent listening, reading, and writing.
Lesson requires active participation & student leadership	Teacher-directed
Opportunities to move around and confer	Students seated
Opportunities for students to ask questions	Limited need for student questions
Opportunities for divergent thinking	Convergent thinking stressed
EXPECTATIONS	
High standards for all	High standards for some
Frequent specific feedback (positive and negative)	Brief "right/wrong" feedback most common
Student feedback to other students encouraged	Teacher feedback, summative
Regular self evaluation encouraged	Self evaluation infrequent

Observed differences between regular classrooms and arts classrooms imply that learning environments and instructional strategies influence the extent to which students develop and use self-regulatory behaviors. The arts environment inspires students to assume greater responsibility for their learning, whereas in the regular classroom environment students are expected to be more passive. Arts teachers focus on training students to master a series of specific techniques; classroom teachers target the final outcome or the correct answer. In the arts class, the students share the stage with the instructor in setting goals, trying new skills and evaluating their own and each others' performance. In the traditional classroom, the teachers take center stage, and the class is an attentive audience only when entertained.

Students need to be actively engaged in their learning for the underlying subprocesses of self-regulation — self-observation, standard setting, and self-reaction — to occur. These processes were often demonstrated by students during their arts lessons. Because they had already demonstrated natural abilities and a disposition for talent in music, dance, or theater, their self-efficacy for developing skills in these domains was strong, and they had high expectations for their own performance. They used many self-initiated memory and practice techniques. As in the case of Dionne, dance students could be seen marking (doing a movement small and in place as it is being demonstrated). Likewise in music lessons, students often practiced silently (moving their hands in the proper pattern without making any sound), and in theater they found physical cues or gestures to trigger a feeling or to remember a line. In all of the arts, students frequently used visualization and asked good, clarifying questions before beginning an exercise. They generally came to class prepared and accepted feedback from the instructor and peers.

Another factor relevant to students' success in the arts was the nature of the instruction. Arts instruction relies on a mixture of both verbal and nonverbal teaching. The nonverbal often precedes the verbal and is given more emphasis, a sequence long advocated by cognitive developmentalists such as Piaget and Bruner (cf. Lefrancois, 1994), particularly for the elementary school level. The arts students had been assessed as having particular strengths in nonverbal intelligences—musical, kinesthetic, and spatial (Gardner, 1983) and were eager to attend to tasks that emphasized those abilities (i.e., tasks that forecast success). The arts instructors held high expectations for student performance and offered constructive, specific feedback during the course of the lessons about technique. Students were expected to practice a particular piece or step until they had mastered it. This challenging curriculum sent clear messages about standards for success. Moreover, the instructors often demonstrated, verbalized, and reinforced self-regulation strategies: "Watch and listen to each other; notice David practicing with Shanika; make a list of what you need to bring for our performance; how do you think we could do that better?"

The arts learning environment and instructional strategies require active engagement on the part of students. Once they were engaged, we observed students using effective strategies to accomplish their goals. The strategies were repeatedly brought to their attention and reinforced through praise and encouragement. In this way, students became more aware of the role their strategies play in achieving success. In the regular classroom, there is considerably more emphasis

on verbal activities—reading, writing, speaking, and listening. There are relatively fewer opportunities for students to demonstrate active engagement in their own learning. Students whose most developed cognitive strengths are in non-verbal areas, as were a large percentage of the students identified as talented in dance and music, have a particularly daunting challenge in the classroom if the instructional environment does not allow them to use these strengths to compensate for relatively weaker verbal skills. The net result is that they become blocked from applying the self-regulation behaviors summarized in Table 1.

In summary, the learning environment provided by the artists encourages self-regulation by building on students' strengths and interests and by using developmentally appropriate instructional strategies to engage students. As the instructors observe students working toward their goals, they provide regular, specific feedback about progress and learning strategies. Through this feedback students are made explicitly aware of how their learning behaviors are linked to success and achievement. Table 3 illustrates this teaching model.

Table 3. Artistic Teaching Model

Setting the Stage	Successful Engagement	Follow-up
Assessing strengths & interests	Setting goals	Reviewing what was learned and how it was learned
Planning arousing activities	Encouraging active participation & self-regulation	Identifying and generalizing strategies for transfer
Creating a safe environment that encourages risk-taking	Provide continuous, supportive feedback	Self-assessment and peer assessment

TRANSFERRING SELF-REGULATION SKILLS

Students clearly needed to transfer skills from the arts to the academic setting to achieve greater success there. Transfer of learning involves applying knowledge and skills to a new situation. This process occurs more readily when the learner perceives similarities between the old and the new situations. Transfer is also enhanced when proficient role models show how, when, and why skills can be used in a new situation (Bandura, 1986). These models, often adults, can help the learners to recognize the behaviors they have internalized and how these behaviors might relate to new situations (Vygotsky, cited in Gredler, 1992). As students practice, they gradually progress from transferring skills across similar situations to ones that are sharply different.

The arts students demonstrated and internalized behaviors in arts classes and were self-regulated in that setting, so it was logical to incorporate the features of that setting into the regular classroom. The cues that activated transfer needed to be as similar as possible so that students would easily recognize transfer opportunities. We hypothesized that using the strategies of the arts instructors and integrating certain arts activities into the regular curriculum would enhance transfer of self-regulation behaviors. The classroom teacher would have a chance to see the students display these behaviors as they learned academic lessons, and could then provide feedback about self-regulation behaviors and assess progress in mastering content. In essence, two aspects of transfer needed to work in tandem: transfer of instructional conditions and transfer of self-regulatory behavior. The first would assist the second.

INTEGRATING THE ARTS INTO THE ACADEMIC CURRICULUM

Much has been written about using arts activities to enrich the academic curriculum. In our work, however, we do not use the arts solely as enrichment. Rather, we are employing teaching and learning processes of the arts as a model for enhancing student self-regulation and achievement. We understand that regarding the arts in this way requires a shift of classroom teachers' thinking. Our research has shown that while teachers were enthusiastic about including the arts in the curriculum, they felt that they lacked the time to include the arts on a regular basis. These comments revealed that teachers did not perceive integrating arts processes into the curriculum as a means to teach content or to assess mastery of skills. In fact, when asked, they admitted that they had very little confidence in their ability to use the arts as an instructional strategy (Oreck, Baum, & Owen, in press). A staff development program was necessary to help teachers see the benefits of using the arts in the classroom and to demonstrate how to integrate the arts processes into curriculum and instruction. The program had four primary goals for teachers: to build their skills as participants in the arts; to help them identify the artistic talents and abilities of their students; to increase their skills in leading arts activities; and to develop curriculum that uses arts experience to teach academic content. Through educational seminars, curriculum development sessions, and a series of workshops in dance, music and theater, teachers worked with artists to adapt arts activities for use in the academic classroom.

The training resulted in two major outcomes. Teachers began to establish a classroom climate that allowed for the expression of creativity, risk-taking, and self-regulated learning. They also began to develop lessons that incorporated appropriate arts activities and processes to teach specific academic skills or concepts. In particular, the teachers arranged the physical environment to allow for interaction and movement, modeled creativity themselves, provided more opportunities for individual and group feedback, and stated clear expectations for behavior and standards. When planning their arts-integrated lessons, the teachers specified the lesson goals and targeted specific self-regulated behaviors.

The "Curriculum Adaptation Guide," shown in Figure 1, assisted the teachers in developing these lessons. One example involved using movement to teach molecular bonding in science to a fourth grade class. The specific content objective was for students to understand how the structure of water molecules change when in a solid, liquid, or gaseous state. To accomplish this, the students participated in three movement experiences simulating the various states of matter. They began the experience by visualizing how molecules might move.

Working in groups of four, the students were asked to move around the room as a group using any movements they wanted without touching each other or any other group. In the second experience students again moved around the room, but this time they were asked to join hands. Finally the children were asked to join elbows and repeat the experience. The teacher then asked the students to sit down and visualize themselves in each of the three movement experiences. She told them that closing their eyes to remember details is a useful strategy used by artists and scientists alike. After the visualization, students were asked to brainstorm words that described how they felt in each experience. Students who rarely volunteered during verbal discussions actively responded. Their responses were descriptive, elaborate, and sometimes metaphorical. The teacher then asked which of their words might describe liquid, gas, or solid. This activity was also used as an introduction to other activities in the unit, such as water filtration.

After the brainstorming the groups reconvened to choreograph a dance that would show the process of passing through one state of matter to another. Their dance had to include accurate movement qualities, speed, weight, and interaction of molecules in each state of matter. During the process of creating a dance, two of the poorest academic achievers in the class took on leadership roles. The teacher also noticed students closing their eyes to visualize and remember

their earlier movement explorations. One of the students who had been identified as talented in dance remarked that she often remembered dance routines by using visualization and recalled how the class had used the strategy to get a picture of molecules moving at the beginning of the unit.

The teacher commented afterward that in the seven years she had been teaching molecular bonding to this age group, the students had never understood the concept as well. "Now, they know it cold," she commented. "It is a very abstract concept for students to understand, but using movement and visualization made it very vivid and memorable for them."

Figure 1. Curriculum Adaptation Guide

Content objective _____

Self-regulation skills to be modeled or reinforced _____

Arts process used_____

The following questions guide teachers to monitor their own understanding and use of the curriculum model:

I. Activity

- Does this activity allow the students to be active?
- Will this activity allow the students to use their strengths?
- What content will this activity teach?

II. Arts Process

- What arts process have you incorporated into this activity?
- Are you using the arts as a way of teaching content rather than as an add on?
- How will using the arts process enhance comprehension and understanding and add to knowledge?
- What arts process are you modeling for your students?

III. Self-Regulation

- Does this activity allow students to exhibit self-regulatory behaviors?
- What self-regulatory behavior will you be highlighting during this activity?
- How will you introduce and reinforce the highlighted self-regulatory behavior?
- Has the student set a goal for him/herself?

IV. Debriefing (Possible Questions to Ask Students)

- What things did you do during this activity that made you successful/unsuccessful? (Try to elicit specific behaviors and strategies)
- What would you do differently next time?
- How did you use (highlighted self-regulatory behavior) to complete the activity?
- How might you use (highlighted self-regulatory behavior) in other situations in your life and in your regular classroom?

In Table 4 we show examples of how art forms are matched with curriculum areas and teaching activities. The arts activities developed for these units were used to teach a basic skill or

to deepen understanding of academic concepts within a discipline. These examples illustrate only a few of the possible connections between arts and academics. Other connections are limited only by the ingenuity of teacher-artist teams working cooperatively to create authentic and effective learning opportunities.

Table 4. Samples of the Integration of the Arts and the Academic Curriculum

Curricular/Arts Area	Skills or Concepts
Science/Dance	Momentum -- Exploration of force and weight through movement improvisation and choreographed dances. Students generated hypotheses, designed an experiment, and drew conclusions about the laws that govern momentum.
Science/Dance	Cloud Types -- Exploration of shape, level, and weight in movement improvisations to build understanding of the physical properties of four cloud types, cumulus, stratus, cirrus, nimbus.
Science/Music	Plant Structure and Function -- Creation of vocal/body sounds to identify and explain the function of the parts of a plant.
Language Arts/Dance	Descriptive Language/Poetry -- Exploration of qualities (texture, shape, etc.) of objects with dance and music. Collaborative poems written using descriptive language generated through dances.
Social Studies/Theater	Immigration -- Reinforcement and expansion of reading material through character portrayal of immigrants traveling to and arriving at Ellis Island.
Language Arts/Theater	Creative Writing -- Descriptive writing based on characters, events and settings created through theater improvisations.

SETTING AND CONTEXT

This evaluation research took place in ten New York City elementary schools that represented a variety of student populations, community conditions, and learning environments. Schools were participating in the Young Talent Program in dance, music, or theater provided by ArtsConnection.

The sample for the observational study was 59 students selected from a pool of 450 students from about 90 classrooms (grades four through six) within ten elementary classrooms. The students were chosen based on the following criteria: identified as talented in dance, music or theater, and participating in the talent development program in their particular art form at the time of the study. In addition, the students were in classrooms with teachers who were actively

involved in the staff development program provided by ArtsConnection and had agreed to become part of the observation study.

Two of the ten program schools were selected for the purpose of comparing overall student achievement data in reading and math to program students over the course of three years. From a potential pool of 450 arts program students, the number of students who had complete achievement data from grades three through five numbered 87 in reading and 49 in math.

RESEARCH DESIGN

- **Research Question 1: How well does an arts approach to skill learning help elementary age students to transfer self-regulation skills to regular classroom settings?**
  An observational study was conducted to collect evidence of transfer. A team of trained observers documented the emergence of student self-regulation under two conditions. First was a traditional academic lesson with no arts integration. This lesson used the typical deductive approach, with an emphasis on teacher direction, mostly verbal instruction and response, and informal assessment. The second lesson integrated arts processes as an instructional strategy. It followed a more inductive approach, using an arts activity to introduce academic content, followed by discussion, and informal assessment. For the arts-integrated lessons, artists and teachers developed instructional activities together. Observers summarized observations on a rating sheet shown in Figure 2. Observers also described qualitative information on the nature of the activity, examples of student's uses of self-regulation, and the type of feedback employed.

- **Research Question 2: Does an arts approach to classroom learning result in higher academic achievement?**
  Data for this question took two forms. First, assessment of mastery of content from the observation classes provided evidence about the effectiveness of students' strategies to improve learning and achievement. Second, we examined standardized scores in reading and math over a three-year period.

- **Research Question 3: Is the amount of teacher training related to gains in student achievement and perceived academic self-regulation?**
  For these questions, we correlated the amount of teacher training with three-year change scores for reading, mathematics, and academic self-regulation.

Figure 2. Observation Summary Form

Self-Regulation Observation Summary

SCHOOL_____CLASS _____ TIME IN _____TIME OUT _____

OBSERVER_____TEACHER_____ DATE_____

SUBJECT AREAS COVERED_____

Student _____

Behavior	not called for	poor	fair	average	good	excellent
Paying Attention	0	1	2	3	4	5
Persevering	0	1	2	3	4	5
Problem Solving	0	1	2	3	4	5
Self- Initiating	0	1	2	3	4	5
Asking Questions	0	1	2	3	4	5
Taking Risks	0	1	2	3	4	5
Cooperating	0	1	2	3	4	5
Using Feedback	0	1	2	3	4	5
Being Prepared	0	1	2	3	4	5
Goal Setting	0	1	2	3	4	5

RESULTS AND DISCUSSION

- **Research Question 1.** Students' self-regulation behaviors were observed twice in both arts-integrated and non-arts lessons. In pilot studies of the observation rating form, interrater reliabilities across four observers averaged .92. Correlated *t*-tests were used to compare the ratings of students in arts-integrated versus non-arts lessons. Table 5 summarizes the ratings data from these observation episodes. Because different lesson pairs focused on different content, and used different art forms, it made no sense to compare means across occasions. Within a single pair however, it is clear that the ratings favored the arts-integrated approach. For example, in the first arts-integrated lesson the average rating was 3.64 (close to "good"; see Table 4 for response scale), whereas the non-arts lesson gave an average rating of 2.14 (close to "fair"). In that first lesson occasion, for example, the effect size (a measure of practical importance; how many standard deviations apart the means are) was 1.62, which is very large (Cohen, 1988).

Table 5. Self-Regulation and Achievement Under Two Conditions

	Observation		Achievement Measure	
	1	2	1	2
	m(sd)	m(sd)	m(sd)	m(sd)
Arts	3.65 (.71)	2.84(1.43)	5.89 (3.58)	5.54 (3.28)
Non-arts	2.14(1.15)	1.41 (.89)	7.02 (3.81)	5.00 (2.93)
t	8.39	7.25	-1.86	1.13
p	<.001	<.001	.07	.26
Effect size	1.62 (very large)	1.22 (very large)	.27 (small)	.18 (small)

- **Research Question 2.** For this question, the same students in arts-integrated and non-arts lessons were given teacher-made quizzes covering lesson content. Again, correlated *t*-tests were run for both lesson occasions. Table 5 summarizes these comparisons. In this instance the results were not very positive. For lesson one, there was a small difference favoring the non-arts lesson. In lesson two, there was a very slight advantage for the arts-integrated lesson. Unfortunately, the data here are weakened by the teachers' self-admitted lack of skill in developing content tests. For the second part of this research question, standardized achievement test data (see Table 6) were used to examine change over the three year period for three groups of students:

1 -- Group 1 consisted of students who had not been selected to participate in Young Talent Program arts instruction

2 -- Group 2 consisted of students who were participating in the Young Talent Program arts instruction and who were achieving on or above grade level in school

3 -- Group 3 consisted of students who were participating in the Young Talent Program arts instruction and were at risk academically, especially in reading. These students also participated in MAGIC, a special program that used the arts to support the academic program in ways similar to the arts integrated lessons

To make the comparisons over time, the achievement test scores were converted to "Normal Curve Equivalent" (NCE) scores. Thus, there were Reading and Mathematics NCE scores for each group, and for 1994, 1995, and 1996. A mixed model analysis of variance (ANOVA) was used: the between groups term consisted of the three student groups, and the within groups term was the three yearly test occasions.

For Mathematics, the Group effect ($F = 12.20$, $df = 2,87$, $p < .001$) and the Year effect ($F = 21.20$, $df = 2,174$, $p < .001$) were both significant. In the Group effect, the Math NCE (averaged across the three years) was highest for the Group 2, and lowest for the MAGIC students. In the Year effect, there was overall improvement (averaged across group) for each of the three years.

The arts-integrated lessons and the MAGIC curriculum emphasized language arts and improving language comprehension in the content area. Thus, it was not surprising that there were no group differences in math achievement over the course of the project.

The outcome improved for Reading NCE scores. Here, significant Group and Year effects were overridden by the interaction term, shown in Table 6. We can see that Groups 1 and 2 had Reading NCE scores that showed relatively steady performance over the three year period. By comparison, Group 3 (MAGIC at-risk students) showed a small initial improvement, and then a large jump in Reading NCE scores. The last increase seemed to result from having both trained teachers and MAGIC tutors using arts activities to support academic growth. In short, at-risk students in this program seemed to benefit most from the integration of art processes into the academic curriculum.

Figure 3. Plot of Three Year Interaction on Reading NCE Scores

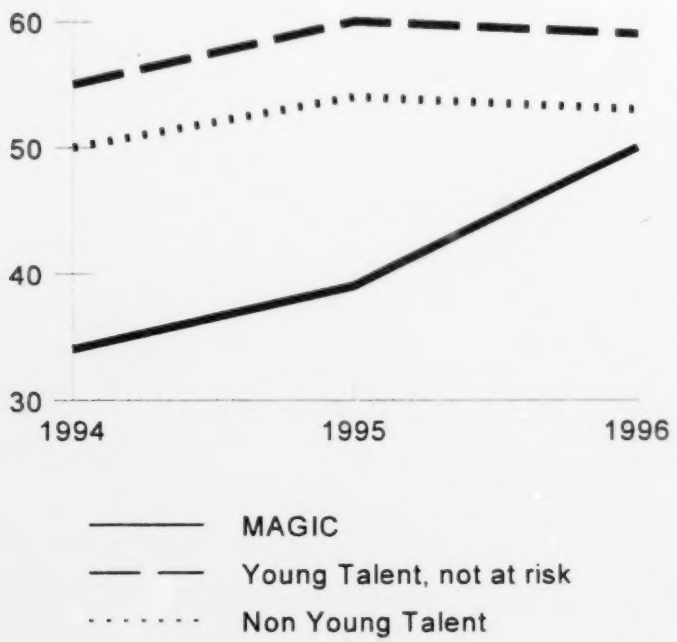

Table 6. Reading and Mathematics Comparisons

Reading NCE

	Group 1	Group 2	Group 3	Group 4
1994	50.01 (25.22)	55.00 (22.62)	33.71 (18.16)	49.45
1995	53.62 (19.87)	60.55 (18.30)	38.93 (16.51)	53.69
1996	52.74 (14.90)	58.74 (15.52)	50.14 (7.84)	53.86
Marginal	52.12	58.10	40.93	52.34

ANOVA Source Table for Reading NCE

Source	SS	df	MS	F	p
Between					
Group	8564.10	2	4282.05	4.59	.012
Error	120340.90	129	932.88		
Within					
Year	2322.81	2	1161.41	10.46	<.001
Year x Grp	1438.48	4	359.62	3.24	.013
Error	28641.06	258	111.01		

Mathematics NCE

	Group 1	Group 2	Group 3	Marginal
1994	44.76 (16.88)	57.67 (19.96)	36.56 (12.57)	48.03
1995	48.34 (18.22)	61.06 (17.52)	35.06 (11.81)	50.64
1996	56.80 (17.23)	64.61 (16.66)	46.69 (12.57)	57.87
Marginal	49.97	61.11	39.44	52.18

ANOVA Source Table for Math NCE

Source	SS	df	MS	F	p
Between					
Group	16292.65	2	8146.32	12.20	<.001
Error	58090.79	87	667.71		
Within					
Year	4084.87	2	2042.43	21.20	<.001
Year x Grp	542.65	4	135.66	1.41	.233
Error	16759.83	174	96.32		

- **Research Question 3.** To answer this question, we examined correlations between the amount of teacher training and reading gain in NCE scores over the entire three-year period. Because the teacher training focused on integrating arts into language-based areas, we looked solely at Reading NCE scores. The simple correlation between amount of training and Reading NCE for the non-Young Talent students (n = 59) was -.29. For the Young Talent students who were not at risk, the correlation was -.12. But for the Young Talent students who were at risk, the correlation was .44. Plainly, teacher training in integrating the arts is beneficially connected to reading improvement for at-risk students. The negative correlations are perplexing. Perhaps students who are already showing adequate test performance do not receive any specific benefit on standardized reading tests from this sort of teacher training.

CONCLUSION

Considerable attention and study has gone into the use of the arts to enrich the academic curriculum. Little research has been done, however, concerning the mechanisms by which students learn in the arts and how those models of instruction can be adapted for the improvement of teaching and teacher education. Observation of students involved in arts classes and performances gives powerful evidence for the role of arts instruction in successful learning and demonstrates a wide range of self-regulatory behaviors at work. Although any learning situation can be used as a model to teach self-regulation, arts processes provide particularly rich and effective opportunities to enhance and develop these behaviors. On a broader scale, Zimmerman (1996) has argued that schools should adopt the methods of academies, which advance specific disciplines such as the arts. In such academies, emphasis is placed on "expert and peer modeling, direct social feedback for performance efforts, and practice routines involving specific goals and methods of self-monitoring" (manuscript pg 11). Effective arts instruction encourages the development of unique individual strategies and multiple solutions to a problem. Activities are performance-based, providing students with immediate feedback to evaluate their own learning. As language is not the sole modality of instruction, a wide range of students, including those with limited English proficiency or special non-verbal skills, can learn and communicate what they know in different ways.

Once the stage is set to allow student self-regulatory behaviors to emerge, teachers need instruction in how to recognize and develop them in their students and how to plan their curriculum to enhance the ability of students to use their effective strategies and interests to

master curricular topics. We are encouraged by the results of our study and the impact of using the arts to improve student self-regulation and achievement, especially for students who are talented in the arts but at risk academically.

We expect that evidence about these research questions will be useful to administrators, curriculum designers, teacher trainers, classroom teachers, and, of course students. The results of this study will provide policy makers with empirical evidence that helps to explain the conditions that promote or harm self-regulation, and to use these data to inform educational practices in the arts and academic classrooms.

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